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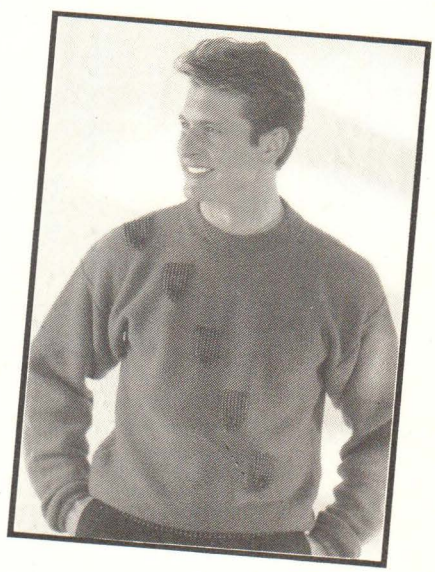

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Dear Readers,

It actually feels like a summer day today, the sun is shining and the sky is blue and what is more, the weathermen assure us that it is going to last for a while... I do hope so.

If it is too hot to knit when the magazine reaches you then it is a good excuse to sit down and have a good read... accompanied of course by a long, cool drink. We have lots for you to read in this issue and we have tackled some quite important issues... Self-confidence and dealing with people in business — it may not come naturally but it can be learnt — see the Dale Carnegie article on page 10.

We hope that you like our selection of patterns in this month's issue — there is certainly something for the summer and if you are coping with small children during the summer holidays then a selection of our knitted toys might go down very well... there are lots more to come, enough to take us right up to (dare I say it, Christmas).

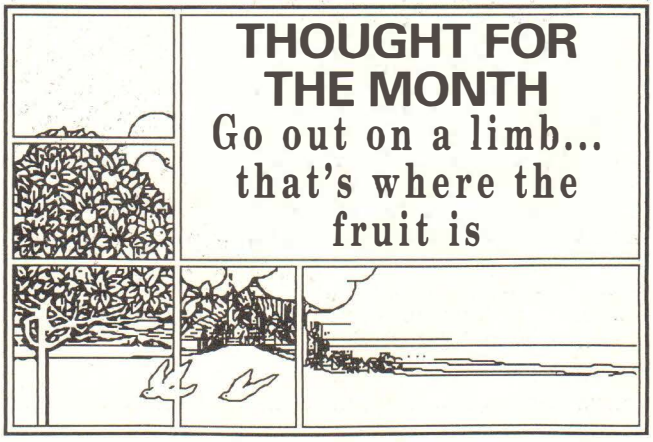
*Many of you who visit the exhibitions will have met Carol Chambers and many more of you will know her from her **Baby Collections** and her excellent **Learn to Knit** series. Carol joined **Profitable Machine Knitting** recently as technical editor and from August, Carol will be your new editor.*

I am sorry to be leaving you all as editor but I am not disappearing and hope to continue to meet many of you as usual over the coming months.

*This is a very good time for me to thank all the contributors past and present to **PMK.** I am sure that they know how much they are appreciated and I feel certain that they join me in wishing Carol all the very best in her new position... she looks forward to hearing from you and working with you. My thanks, too, go to all you, the readers for without you there would not be such a super magazine.*

Keep in touch and keep knitting.

Hazel



Good enough to eat

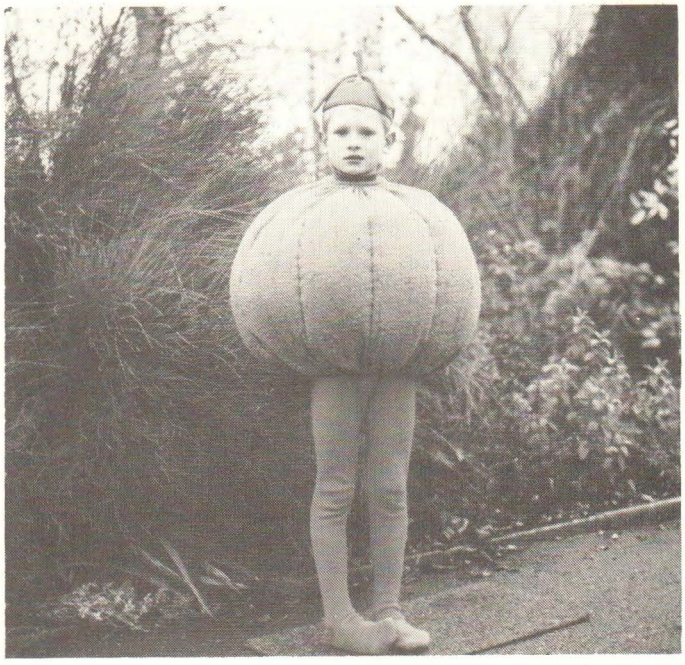
This month's star letter comes from Mrs Marie Mackenzie of Broadmayne near Dorchester who writes: I thought you might be interested in this costume I made for my grandson for the village pantomime, Cinderella.

The local newspaper *The Echo* said: 'the costumes were excellent from the principal actors right down to the little blond pumpkin that looked good enough to eat!'

PS I enjoy your mag!

Marie goes on to apologise for her hand-writing saying that she recently broke her right wrist and she is right handed.

Well Marie, we think that the costume is wonderful and we hope that by now your wrist is once again 'knitting fit'.



Costumes

I remember clothing my youngest daughter in a little red devil's outfit, all knitted including the tail which was a knitted cord with a ribber wire inside it to make it stick up!

She would leave home if I printed a picture of her but you can imagine I am sure that it was quite something. What about the rest of you? There must be many a panto or fancy dress costume that has been lovingly produced on a knitting machine — could we see or hear about some of them please?

ABOUT CRAFT FAIRS

Miss Shields from Liverpool wrote and said: I bought *Profitable Machine Knitting* at a recent exhibition in Leeds.

Having been a dedicated hand knitter for several years, I am currently taking lessons to learn machine knitting. I am very keen to put my new skills to profitable use and fancy the idea of running a stall at a craft fair.

I wonder if you could answer a few queries:

1. Are there any rules and regulations governing running such a stall?
2. Is there any way I could find out in advance where they are being held?
3. Would I be able to use commercial patterns to make my garments? I am not sure what the copyright prevents or permits me to do.

First of all there are rules and regulations for running a stall at a craft fair but they vary from one fair to another and each organisation has its own rules regarding products, fees, advertising etc so you would need to contact the organiser of whichever craft fair or market you wanted to attend. One of the ways in which you could find out what was on would be to buy the ***Popular Crafts Magazine****, available from WH Smith. This lists the various craft fairs and markets and gives details of organisers and also carries a great deal of information for stall holders.*

Copyright

With regard to the use of commercial patterns, you can use them and sell the garments providing that the pattern does not state that it cannot be used for sale or profit. Most monthly machine knitting magazines carry patterns that can be used in this way... certainly the patterns in ***PMK*** *can be used for profit knitting. If in any doubt, check with the publishers.*

ABOUT ITALY

We recently carried an article about the knitwear scene in Italy and we had an interesting letter from Mrs Jean Natali who lives in Cantarana, Italy: I have lived in Italy for the past 10 years and so, read with great interest your article entitled 'Buongiorno Italia'.

I have always been a knitting fan and have been the owner of a Bond knitting machine for six years. After knitting for the family I recently started to sell, in a small way to friends and neighbours. I am now thinking of buying a more sophisticated machine as there is definitely a demand for the type of garment these can make, although I will still keep my Bond because many people do like the 'handknit' look that this produces.

I feel any aspiring exporter should take into account a very important point which your writer did not emphasize. It is true that here there are some excellent town markets adding that the Italian-made knitwear sold is as expensive as that found in the boutiques. What I feel she should have added is that the quality of this knitwear is undoubtedly equal to that sold in the boutiques and, although there always exceptions, far superior to knitwear found on the average British market stall.

Whilst in England last year I noticed that nearly all the wool and made-up garments contained a high quantity of acrylic — something that here would not be acceptable. I would advise anyone thinking of exporting to use only the very best quality wool or cotton as natural fibres are ►

preferred to man made synthetics. The 'finish' must of course also be impeccable.

Most Italian women are extremely fashion conscious — the recent Paris and Milan shows were reported daily on the news and interviews with both top models and designers commonplace.

I think there are possibilities for British knitwear here, but think that the knitter should remember that although the prices are high the quality is equally so. In closing may I complement you on your magazine. It was good news to read in the February issue that what I sometimes suffer from is widespread and even has a name — knitters block!

ANOTHER HORROR STORY!

Dorothea Foster from Ebury Bridge Road, London, wrote to us about supporting worthwhile causes. She says:

I am writing to you having just read the letter from Brenda Bamforth (May issue). I live just a short walk from the Royal Marsden Hospital Gift Shop, and decided to make some items to sell in the shop. I both knit and crochet, and taking some gifts in, I noticed a lady's beautiful mohair jumper, long sleeved, high neck, black with lurex, priced at £7.00!

The lady at the desk was most surprised when I warned her that some people might take advantage of such pricing to resell at a profit.

I crochet unique baby bootees from a pattern I got from America many years ago and advised not selling them too cheaply. I also knitted a little two-colour striped clown outfit. I received a letter of thanks and to say that they sold it for £15. It does not pay to underprice, as I feel sure that people will pay a reasonable price for something that they want.

We agree entirely, though we must admit not to having thought about the possibility of items being bought for re-sale... it could easily happen. Imagine selling a sweater for £10 only to see it being sold again for £20! It would be enough to make your tension snap!

INSURANCE

Mrs M C Lloyd from Neath, West Glamorgan wrote to us about insurance:

I should be grateful if you could give me some advice on the subject of insurance. The knitting club to which I belong possesses a knitting machine and ancillary equipment. This is kept in a locked steel cabinet in the local community centre where we hold our fortnightly meetings. The only key is held by the club chairman.

We wish to insure our possessions but do not know the names of any particular companies which could deal with such a matter.

Enquiries

We have had several enquiries recently on the subject of insurance, hence the comprehensive article by Steve on our legal page in the June issue (still available if you missed it) and also an article by Penny Wright Thompson in the same issue — we do like to cover our subject!

For any clubs and individuals who keep putting off the thought of checking out insurance, now is a good time to do it whilst the information is fresh and before the busy winter knitting season gets under way again — don't delay act right away!

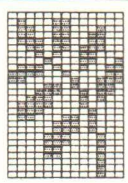
LACE KNITTING

A reader from Bolton, Lancs wrote to us:

Summer is hopefully coming and I have been experimenting with some lace knitting, something I have never tried before and I have been very pleased with the results and would like not only to be able to do more adventurous patterns but I would also like to understand the lace techniques so that I can experiment for myself. Please can you recommend a good book that gives me lots of information about lace but also some practical hints and tips.

I can suggest two books Mrs Wood. Kathleen Kinder's latest Batsford book, ***The Technique Of Lace*** *could be what you are looking for. We have reviewed this book quite recently and we know from comments received and from our own experience that this hardback book is excellent value at £17.99.*

Just published by Litharne in the ***New MKN Collection*** *series is the first part of* ***Lace and Openwork Techniques*** *by our own Carol Chambers. This softback book has 64 full colour pages and retails at £3.95. See page 62 for more details.*



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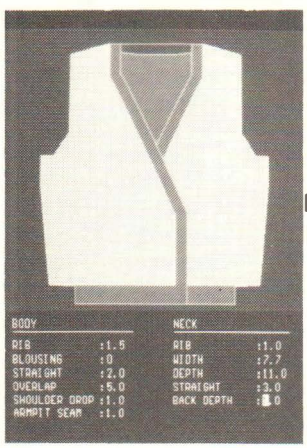

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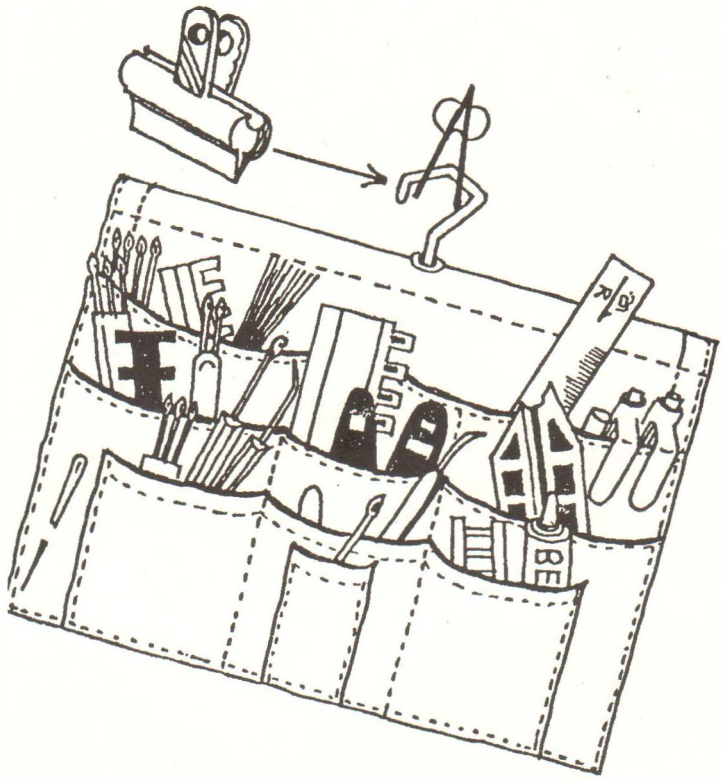

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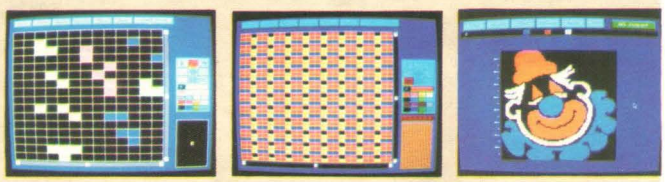

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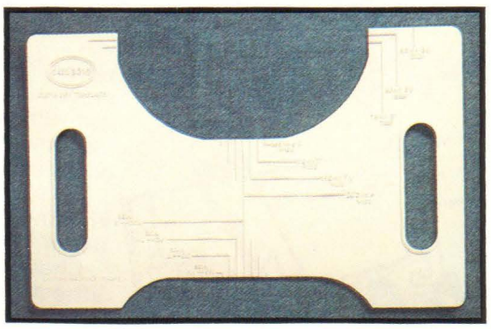
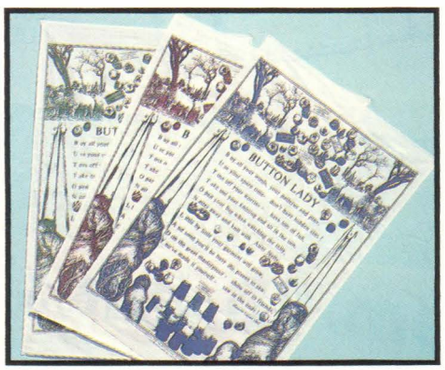


We have three different and useful 'freebies' on offer this month! From Carl Boyd Designs we have three neckline templates which make accurate round necklines to be cut out rather than shaped on the machine. The templates also come with an instruction sheet for a 'V' neckline.

TEA TOWELS



Our last offer of tea towels with the Knitters' Song proved so popular that we are very pleased to have three more to offer, this time with a new knitters' verse! These are courtesy of The Button Lady.

TRACING PENCILS

Our third 'freebie' is for 20 Newey Transfer Pencils which enable you to transfer the design you may have seen in a magazine or book on to fabric. You use the pencil to trace off the design on to tracing paper, turn the paper over on to fabric, positioning it carefully. Press with a hot iron for a few seconds and your design is ready to work. Normally the pencil costs about £1.75 and is available from haberdashery shops.

POSTCARDS AT THE READY!

To enter our three draws send your name and address on a postcard to Profitable Machine Knitting, PO Box 9, Stratford-upon- Avon, Warwickshire CV37 8RS. Mark your postcard, Template, Tea Towel or Transfer Pencil. Closing date is July 31st 1992.

For enquiries you can contact Carl Boyd at Branwells Mill, 68 Market Jew Street, Penzance, Cornwall TR18 2LJ. Tel. 0736 51314.

For The Button Lady, contact Pauline Walker at 16 Hollyfield Road South, Sutton Coldfield, West Midlands B76 8NX. Tel 021 329 3234.

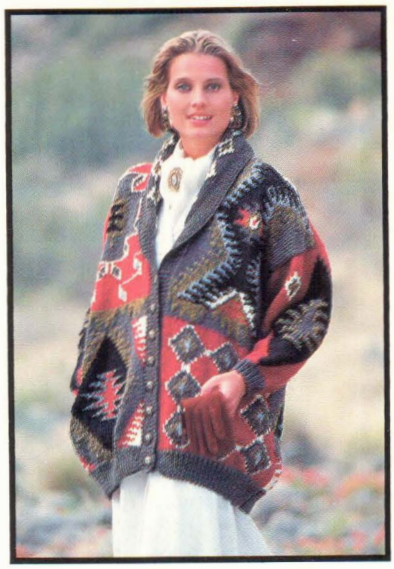
RIBBONS

Ribbons are not only highly decorative, they are also a good sign portent of new seasonal colours. Offray make their predictions for Spring/ Summer 1993: The season's basic brights continue but the floral brights have a chalky pastel glow. Three important tones are Sherbert, a blue tinted pink that is vibrant yet cool in tone. Ogen, a warm, melon colour that looks great with a tan and fills a gap between peach and orange tones, and Lovage, a green that falls between lime and emerald and will become increasingly important as a fashion colour. The second group of Harmony Neutrals includes Pompei, a tone between pink and beige (an up-market colour), Colonial Rose, an all time classic and Ocean, a neutral blue that is good on its own or when teamed with other colours. And almost all tones of blue play a part in the fashion mix for Spring/Summer 1993.

LACE TECHNIQUES FROM KATHLEEN KINDER

Kathleen Kinder's new book *Machine Knitting, The Technique of Lace* is bound to be deservedly popular and we are pleased to illustrate one of the designs from the book. It is published by Batsford and costs £17.99.

BRITISH WOOL



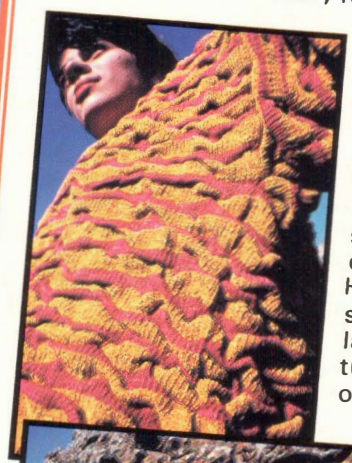
The National Wool Textile Export Corporation is the official trade organisation for the promotion of the exports of the British wool textile industry, and it has just produced its second brochure of British hand-knit yarns for the information of overseas buyers. Nine hand-knit yarn spinners are represented and we feature a colourful and fashionable knitted jacket from Jaeger.

DOLPHIN WATCH

Scissors in the shape of dolphins are helping boost the funds of International Dolphin Watch, the leading organisation for the study and conservation of these fun loving and intelligent mammals. With their novel shape and colourful appearance, these scissors from H. Cubitt Bexfield are ideal for cutting paper, card or fabric. Over 14,000 pairs of scissors have been sold so far, and the firm has donated a first cheque of £720 to Dr Horace Dobbs, director of International Dolphin Watch.

STUDENT DESIGN

We always like to keep up-to-date with students, so we are pleased to illustrate a garment from the Autumn/Winter Collection of Andrea Curry of Lisburn, Northern Ireland.



Andrea designs sophisticated clothing for people with high disposable incomes who indulge in clothing which slips out of convention! Her current silhouette is a large, unstructured shape over semi-fitted

and fitted lower garments and she draws inspiration from images of Vikings and Anglo-Saxons.

PAINTBOX YARNS

Mervi Silander, a former manager of Pamela Wise which recently closed, has now announced the opening of her new company Paintbox Yarns Ltd. The new company offers a most extensive range of yarns and wide colour choices in natural fibres, many of which feature shades which Mervi herself created while at Pamela Wise. For example, there are no fewer than 84 colours offered in the lovely 4 ply wool range and that's just for starters! Mervi will also locate and obtain unusual yarns for customers who have a special requirement for something which cannot be found on other shade cards. To obtain shade cards and price lists of ranges which are especially recommended, send £2.00 (refundable with first order) to Mervi at Paintbox Yarns Ltd, 15 Bramblewood Close, Carshalton, Surrey SM5 1PQ. Tel 081 669 2950.

How to win friends in business

by LIZZ CLARKE

A NOTE FROM THE EDITOR

Nine years ago I took a training course that I feel changed my life. It dramatically improved my ability to relate to other people both personally and in business and it also increased my personal confidence enormously.

Since then I have taken other courses with the same organisation and it has continued to help me run my business.

I asked the Dale Carnegie Organisation to introduce themselves to you, our readers. Lizz Clarke, their Marketing Director takes up the story.

"The only piece of knitting I have ever tried to complete was a tea cosy when I was nine years old. The teacher ripped it from my hands, unravelled it all, hours of painstaking work, much of it under her own supervision — and she told me to start again. At that point I lost heart and my Gran finished it for me. So now I couldn't knit for love, let alone for profit — but the incident itself is highly relevant in my work today from the human relations angle.

It reminds me of the impact that criticism and intolerance have on people, especially when delivered by someone in authority, to whom we instinctively turn for help.

DALE CARNEGIE

The Dale Carnegie Organisation was founded in 1912, but became famous worldwide only when its founder wrote a text book to be used by class members of his highly successful speaking course in the 1930s. The publishers urged Mr Carnegie to release the book for general consumption, but he wanted it kept just for his class members. The publishers won him over eventually and pressed him to think up a title for the missive — and over the telephone he threw them some words which have since become almost a cliche: "Call it How To Win Friends And Influence People," he said.

A WORTHWHILE READ

If you have not read this book, I strongly recommend it. The overtones of manipulation suggested in those immortal words are misplaced, with the book giving very genuine and sincere ways of helping individuals to develop their skill at getting along with others through thick and thin.

GRADUATES

More importantly, the course for which it was written has now around five million graduates, from Hong Kong to Huddersfield, Sydney to Stuttgart. It plays a vitally important role in business large and small. John M Rampey is Vice-president and Head of Management Development at the worldwide textile giant Milliken Co, fêted as one of the world's most successful companies. He works with 3800-plus graduates of the programme in Milliken and says: "Dale Carnegie training has been the single most important factor in turning Milliken from being a good company to being an outstanding company".

HAPPENING TODAY

I have 31 class members going through the programme in Winchester, England as I write — and one stood up last week, the Managing Director of a small firm and said that, as a direct result of his increased confidence, he has just won a £160,000 order for his firm — good for Britain, as he was competing against companies from all over Europe. Another class member — who's company had required him to turn his hand to selling in order to keep him in full-time employment with them — had won £37,000 of industrial orders by the end of his first month at the new job.

These examples are impressive — but they may leave you thinking: "I'm not working in those sort of spheres". Let's go back to Hazel, who says: "One of my biggest regrets is that I meet so many people who would benefit from the Dale Carnegie Course — but I do not know how to make it accessible to them — it costs time and money. I am sure many of my readers would love to increase their confidence, improve their powers of persuasion and their relationships — even if it's just to help in their family life". So what does the course cover — and how could you benefit?

A BIG BOOST TO CONFIDENCE

Firstly, it helps to build greater self-confidence. We all live and work in what Dale Carnegie calls a 'comfort zone', a sort of bubble surrounding us, inside which we feel comfortable and confident — but outside of which we feel exposed, under-confident, awkward, uncomfortable. It is exactly what happens to mums who return to paid employment after bringing up their families — the office or retail environment often is 'outside their comfort zone' and they are branded as 'lady returners', lacking in confidence. Just as common, however, are business men who feel comfortable behind their big desk — but a trifle foolish when called upon to speak in public, to make small talk at a cocktail party or to pass the time of day with their shop floor workers. Even more seriously, as we have unfortunately witnessed in the last few recessions, business men whose confidence in themselves and their companies is swept away on the tide of plummeting order books and the need to lay off treasured staff — resulting in massive loss of confidence.

POSITIVE THINKING AND ENTHUSIASM

When things are going well, it is easy to be enthusiastic and positive. But when we are under pressure, it doesn't come so naturally; and the second area where the Dale Carnegie Course is so effective is in helping people to maintain a positive attitude and to increase their enthusiasm especially when their backs are against the wall.

GETTING ALONG WITH OTHERS

People, as well as situations, make other people feel under-confident, Many 'tough' business men and women have regaled me with stories of how their staff have been firstly bewildered and then delighted in the more understanding way they are treated as a result of the training. Others have become more decisive, giving their people far greater leadership and therefore direction. Bosses, peers, spouses and business associates alike record changes for the better in the way Dale Carnegie graduates handle people.

STRESS CONTROL

When people face new

challenges and change, they are more likely to be under stress (as opposed to positive stress which gets the adrenalin going and drives us forward). Many people are dragged down with fears which stop them organising themselves well; which make them give way to other people's priorities and put themselves at the back of the queue; which keep them quiet when they should be speaking out. This kind of behaviour builds stress, so that we wake in the middle of the night sweating and cannot get back to sleep, or we let things 'ride' without taking action and end up with problems that should never have occurred, or we get headaches and feel ill and demotivated because others seem to treat us so badly. The essence of Dale Carnegie is to help us take control of ourselves and reduce the stress.

COMMUNICATIONS

There are many barriers that stop us getting our ideas accepted — I know that a friend of mine criticised the way I had organised my new kitchen. Her suggestions, when I think about it, were valid. However, do you think she persuaded me to move my pots and pans into the cupboard she suggested or relocate my cutlery? Not a hope in Hades. A simple piece of day-to-day communication, easy to see and understand from both points of view. But if she had been my boss, trying to get me to reorganise my office — for valid reasons — and I had refused to co-operate — for my valid reasons — the situation could have been very different if we had failed to communicate our reasons and feelings to each other. It matters so much when people misunderstand what we say.

Dale Carnegie helps us to listen just as hard to what people are NOT saying, as to what comes out of their mouths. It helps us to get our ideas across — and to listen — far more effectively. By the end of a course, you could even stand up and address a roomful of people with a reasonable degree of confidence — but I do not expect you to believe that without experiencing it.

INTERESTED?

If you are interested in taking part in a programme, please copy out the small form below and send it to *Profitable Machine Knitting.*

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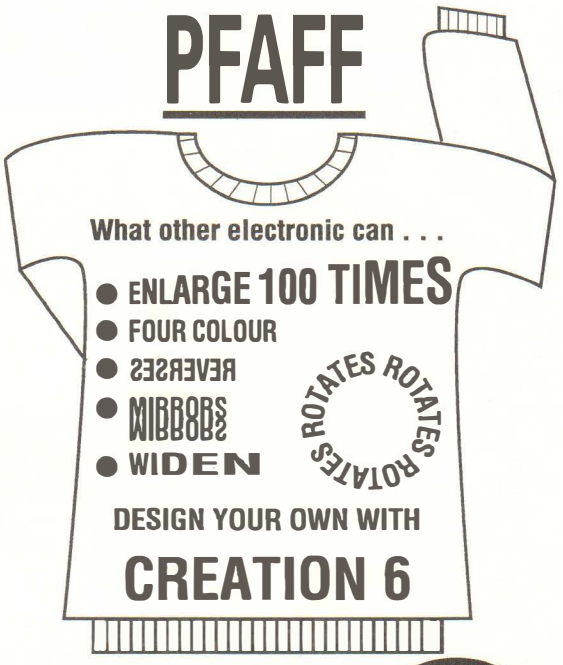

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A warm welcome

Last issue we talked about keeping the club going... ideas that help the smooth running of a club and I mentioned one or two good ideas that my friend Lois and I have gleaned from the many clubs that we have visited — here are some more

WELCOME

Clubs, whether they are knitting clubs, slimming clubs, church wives groups or whatever can be very daunting places if you are entering them for the first time, especially if you have plucked up the courage to go alone. In our rounds of the knitting clubs we have seen visitors apprehensively peering round the door, wondering who do I pay and where do I sit? The clubs that seem to offer the warmest welcome are those that appoint one or two members to be responsible for that job alone — not included with taking the subs — that is a quite separate task. Just to greet all the members: "How's the cat?", "Did your daughter pass her exams?", "Hello, are you new here?", etc. A welcome such as this whether you are new to the club or a founder member makes for a very good atmosphere in a club. Many of us just about find the time to rush along to the club, fitting it into our busy lives but for some members it may be the highlight of their month, the only place they visit and are able to talk about their favourite pastime — what a shame it would be if no one had the time to speak to them.

SEATING

This might sound elementary, but speaking as a speaker — so to speak (forgive me!) I can assure you that the arrangement of the chairs can make a big difference to a meeting where a speaker is involved. I am not just talking about the comfort of the speaker, though it is tricky if you are standing under a fan heater or in front of a red hot radiator, but I am more concerned about the togetherness of the club. Tables and chairs are not good. They usually mean that lots of people have their backs to each other and everyone is too far apart. Chairs in rows are OK if the numbers are quite small but if the numbers exceed about 50 then the members at the back are not going to see and maybe not hear much.

Favourite in my view is the large semi-circle so that the chairs do not go back too far and everyone can see into the circle, see each other and see and hear the speaker. It is easier on the speaker and more friendly. If it is a really small group, then round a large table is great but that is not often possible.

TEA BREAK

Most people would not attach much importance to this part of the procedure but I am willing to bet that it probably causes the club leader more headaches than the rest of the organising put together. A cuppa on arrival is OK but tends to slow down the start of the proceedings and refreshments afterwards could make things too late for some members, so ideally a break midway is the answer.

I have watched the club leader ask for volunteers to make the tea and all I could see were lowered heads as everyone suddenly became engrossed in the latest knitting pattern! No one wants to make the tea if it means missing half the proceedings so the answer is a well-organised rota, drawn up beforehand so that everyone gets a turn, and the break for tea made in sufficient time to allow the tea makers to brew whilst everyone else chats *not* before the speaker or the demonstration has finished. One club I visited has a good system. They draw the raffle at tea/coffee time and the two winners get their prizes together with the privilege of making the tea — who minds washing a few cups if they have just won a cone of yarn!

YARN AT KNITTING CLUBS

This is a delicate but most important matter which should be aired and has been mentioned on these pages before. That is the area of yarn supplied to knitting clubs. Let me paint a picture — it is a wet and windy night in the middle of winter and it is club night. The meeting place is an old church hall some distance from the town but there is a reasonable amount of parking space if you get there early. The hall is up a flight of stairs but once inside the hall is bright and warm and easily accommodates the knitting club members whose numbers vary from about 20 to anything up to 80 or more depending upon what is happening that night at the club, what the weather is like and various domestic situations.

The local knitting machine dealer has a small but well stocked shop in the village and she is a keen knitter, has two small children and a beaten up old van. She always supports the knitting club by bringing along her yarn on which she gives a discount to club members, a selection of books and magazines, some small accessories and what is more, she is a mine of information with which she readily parts. Tonight it is wet and windy and not many members have turned up but the yarn is there and so is our dedicated friend complete with a special offer on some new yarn brought at the request of the club members.

The club leader reads out her notices at the beginning of the evening amongst which is an announcement about a special offer to clubs from a large mail order firm. Not only does she give the information in great detail but she offers to send for the yarn in bulk for the members if they will write out their lists for her and leave the money...

IMPORTANT

I should add that this is a fictitious set-up compiled from a number of situations I have witnessed but it is nevertheless true and it is not fair on our friend the dealer. Mail order has its place, of course it does, and we should all take advantage of their special offers if we want to, but you can't have your cake and eat it as they say. If you want to promote mail order in your club you can't expect your local dealer to support the club for nothing. I have seen a very tired and sad young lady leaving a knitting club having given up her evening, her talents and most of her profits only to slip out unnoticed whilst the rest of the club filled in their mail order forms.

WHO DOES WHAT?

Just a note to finish on for this time and that is the question of who does what at the knitting club. Some people are allergic to committees and you know the saying 'a camel is a horse designed by a committee'! However you choose to run the club or whoever you choose to do it one thing is certain, it should not all rest on the shoulders of one person. A group of dedicated and enthusiastic friends can be just as effective and often more informal than a committee but in the end it will serve the same purpose. Many a machine knitting club has started out by accident in the living room of someone's home — mine did and it is

Club news

often the case that unless the brave person who started the club asks for some help she will carry the load on her own until some kind soul notices, or her family rebel or she collapses under the strain!

TWO QUESTIONS TO ASK

1. If you are a club leader, have you got sufficient help so that the club is a pleasure and not just a burden?
2. If you are a club member, does your club leader need some help and if so what help can you give — food for thought.

Keep up the good work.

Hazel

BOTESDALE MK CLUB. DISS, NORFOLK.

New members and visitors alike get a warm welcome at Botesdale Machine Knitting Club which meets at 10am on the first Thursday of every month in the Greyhound pub, Botesdale. The club was started in the Autumn of 1989 in a small room but proved to be popular and soon moved into larger premises. The club now boasts 24 members, from beginners to those with a great deal of skill, all are friendly and willing to pass on hints and tips.

The organiser Doris Knowles (0379 898680) will be very pleased to hear from anyone wishing to know more about the club and its activities.

LINDA'S BARGE

One of our competitions in *PMK* was to win a weekend on a barge — a weekend of machine knitting with specialist tuition. The owner of the barge, Linda Hall wrote to tell us that both winners had attended their weekend courses and all concerned had a most enjoyable time.

Linda would like our readers to know that she now visits knitting clubs by request to talk about Creative Pattern and Original Stitch Designs. Linda has numerous design boards to display to illustrate the talk which lasts approximately one and a half hours.

Linda has top quality industrial yarns, knitted samples and garments for display. She has also prepared a series of practical exercises on the basics of original pattern creation, suitable for Fair Isle or Intarsia application and this would be for a whole day 10am-4pm.

Numbers on the barge are limited to eight, but for club visits, are unlimited. Full details are available on receipt of an SAE. Write to Linda Hall, 8 Edmond Grove, Hucknall, Notts NG15 7TH.

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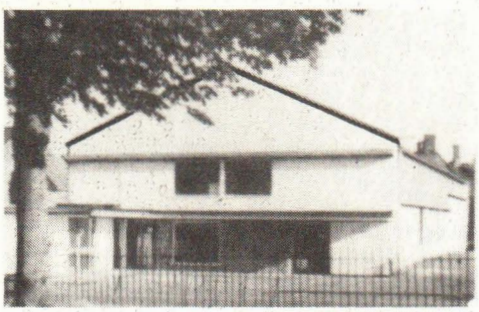

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SO DO WE

Pin tuck

Pin tuck is an attractive, economical and wearable fabric. In this article MONICA BYWATERS explains this technique for Singer knitters

Pin tucks are created using close rib on the double bed machines and are formed by knitting more rows on one bed than on the other. This stitch pattern can be knitted on all double bed Singer knitting machines.

SETTING

Cast on in close needle rib, that is, all needles on both beds and knit several rows. Now set the machine to knit only on one bed by depressing the slip button on the top bed, the machine will now only knit on the bottom bed. Knit four rows and then set the top bed to knit again and continue knitting. When the knitting is taken off, a tuck has been knitted across the fabric. This form of knitting may be used for knitting ribs and necklines as an added feature to a close rib.

PATTERN CARDS

Pin tucks can also be created by using pattern cards. This makes a fabric which is very thick and textured and is best knitted using a 2 or 3 ply rather than a 4 ply yarn. The only make of knitting machine which until recently supplied cards with the ribber and gave instructions on pin tuck knitting was Knitmaster. However, now Singer provides many interesting pin tuck patterns with the System 9000. Some of the basic patterns supplied with the earlier electronic Singer machines are suitable for pin tucking although this particular stitch is not mentioned in the manual supplied with the machines. Choose patterns which have two or three stitches selected together and with large blank areas in between. The patterns are made by casting on in close rib and then setting the top carriage to slip and the bottom carriage to knit. Do note that when the top bed of Singer machines is set to slip all buttons remain in the upper position. The bottom bed is set to knit all the stitches and the top bed only selected stitches and because of this the bottom bed must be set to a higher tension than the top bed.

The stitches on the bottom tend to ride up over the needles depending on the number of rows between the slip pattern so the work must be very well weighted.

YARN WHEELS

I find that the use of the heavy yarn wheels which are supplied with the earlier Singer machines for knitting thicker yarns are also very useful. They push down the stitches as you knit each row and this prevents the stitches riding up over the needles.

The wheels fit underneath the top carriage and are usually used for knitting thicker yarns.

SHAPINGS

Stitches can be increased or decreased as usual but when shaping, you will need to decrease or increase the stitches on both beds at the same time. New stitches formed after increasing must be well weighted or you may find dropped stitches in the work afterwards. When casting off transfer the stitches from the bottom bed to the top bed and cast off both sets of stitches together. Holding position may also be used when knitting necklines and shoulders but do take care with the weighting when knitting the first side of the neck, side weights are essential at all times.

YARN AND TENSION

Because the stitch is knitted using close rib you will find that it requires more yarn than other stitch types and also the tension produced makes a greater number of rows to the centimetre, so do not be tempted to try pin tuck patterns using a stocking stitch pattern. Most pin tuck patterns tend to be formed horizontally but if you knit the garment sideways then the pattern will appear vertically which makes a very attractive design, more flattering to those of us who would like to be slimmer!

FABRIC

The fabric produced is very thick and firm so if you are using it to make jackets or body warmers then do allow enough ease as it will not stretch like stocking stitch.

Try a few samples with some of the patterns supplied with your machine, you will be delighted with the different texture of the knitting.

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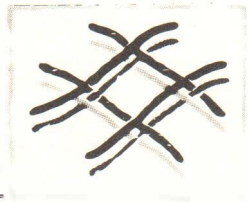


A tourist attraction

By JEAN WISEMAN

High fashion isn't just confined to capital cities like Paris, London and Rome. Working in the somewhat remote surroundings of Orkney, Judith Glue produces a knitwear collection which is not only a major tourist attraction, but also the backbone of a thriving mail order business.

Judith's Orkney shop consists of 2,200 square feet of retail shop space ideally situated opposite the Saint Magnus Cathedral in Kirkwall, and the knitwear collection accounts for the main sales in the shop. A further shop was opened in Edinburgh in August 1990.

Judith's knitwear collection is produced by a workforce of 110 outworkers spread throughout the scattered Orkney Islands. All the garments are designed by Judith and the master patterns are supervised by Sheila Rendall, the workshop manageress, who transforms the designer's flights of fancy into reality. The knitters work from home, knitting either by hand or on small domestic knitting machines. Many are from farming families and output is often ruled by the farming cycle — harvest time, lambing and other seasonal tasks often have to come before knitting but this highly skilled team of outworkers produces some 7,500 garments each year. A high standard of finish is insisted upon for each garment, and quality checks are made at each stage.

Worldwide distribution

Despite the personal nature of this business, knitwear from the collection is distributed throughout the world from Japan to New York, from Norway to Australia, all by the mail order department, while wholesale customers are contacted at major knitwear trade fairs.

A catalogue is sent to over one hundred shops each year and the knitwear has been sold to such prestigious outlets as the Scotch House in Knightsbridge, London; Neimen Marcus in the USA and the American mail order catalogue, Landau.

Many of Judith's designs combine the colours of Orkney's land and seascapes and are influenced by the islands' particularly rich heritage of prehistoric, Neolithic and Viking influences. The Viking graffito carved on the walls of the prehistoric burial chamber of Maeshowe inspired the ever popular *Runic* range — best sellers! The *Pictish Bird* design depicts the Burrian Eagle, an ancient stone carving found in Orkney while Orkney's strong Scandinavian connections inspired the *Gotland* and *Scandinavian Border* designs. Traditional Fair Isle and Shetland designs have provided further strong influences; Chinese embroideries, Ikat weaving patterns and Oriental carpets have all combined to provide Judith with the impetus to create a vibrant collection of unique knitted garments.

Extending the 'limitations' of the knitting machine, experimenting with a wonderful feel for the colour and texture of different natural yarns, and rejoicing in the freedom of knitting designs constantly challenge Judith to develop new ideas and patterns to satisfy a rapidly growing and very faithful clientele.

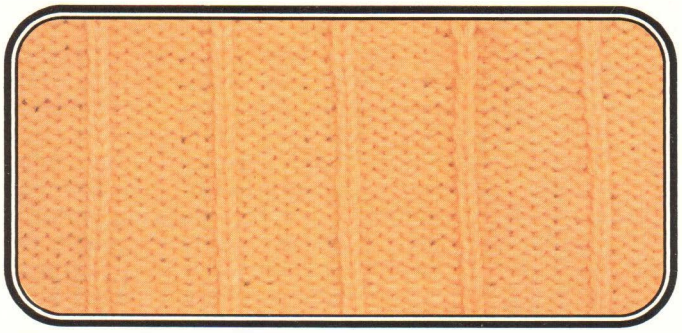
In the past, Orkney, unlike the neighbouring islands of Shetland, has not had a distinctive design relating to its knitwear. Now Judith has changed that with her unique Runic garments which have become an Orkney tradition and she has also made them 'even more' unique as they are made from yarn which comes from North Ronaldsay sheep, again unique to Orkney, with origins which date back to Neolithic times! What might have been 'just a tourist attraction' is now a thriving and fashionable knitwear collection whose fame extends far beyond the confines of its native home.

For mail order details, Judith Glue can be contacted at the Mail Order Department, 25 Broad Street, Kirkwall, Orkney KW15 1DH.
TeL 0856 6263.

Ribbed fabrics for Bonds without a ribber

In Part III of the Bond in Business series ROSEMARY WORTH, Bond's knitting advisor, looks at ribbed fabrics for all-over stitch patterns which can be worked on Bond machines without a ribber

Whilst the following ribbed fabrics are usually used for all-over stitch patterns on the body of the garment, most of them can be used for welts or edgings. However, because (for example) Fisherman's rib is wider and softer than an ordinary 1x1 rib, fewer stitches would be needed for an edge or welt than would be used for the body of a garment. This means that you would find yourself in the unusual position of having to increase stitches evenly across the first row of the body, rather than decreasing stitches evenly.



SAMPLE 1. WIDE RIB PATTERN

An all-over ribbed sweater might need more needles than you have available to knit the back and front in one piece each. In this case I would knit the front and back in two halves and mattress (blind) stitch them together invisibly. You need to add a stitch at the centre of each half to allow for the seam.

However, it is easy to overestimate, as an all-over ribbed fabric such as Fisherman's rib is softer than stocking stitch because it is based on a tuck stitch formation and is more liable to lose its shape in wear. For this reason some knitters prefer to knit Fisherman's rib at a tighter tension and make a larger tension swatch than usual.

Wide rib patterns

A wide rib pattern is very easy to do: e.g. K2, P1, K6, P1, K6 etc — stitches should be a multiple of seven plus four (two stitches at each end). Place the third and every following seventh stitch into NWP, cast on and knit the required number of rows and rib up the ladders as usual with your latchet-tool. If you are using this for an all-over pattern, do the first ten or twenty rows with a smaller keyplate, to define the rib edge.

Fisherman's rib

This is a very quick method. Using an open edge cast on, start with an odd number of stitches, and with a keyplate one size smaller than you would use for the main body of the garment, knit the required number of rib rows: e.g. on the Bond Classic, use keyplate 2 for Aran, on the Bond Elite, keyplate 3 for DK. Starting at the second stitch, ladder down to the beginning of the knitting and latch up for rib, but using two 'rungs' of the ladder at a time. Repeat on alternate stitches. It is not necessary to do a closed edge cast on, as the rib stitches lock the edge. Just slightly pull up the thread forming the first row, to close up the edge.

Fisherman's rib variation

Try on a swatch first to test for effect and tension. Use a closed edge cast on and knit 60 rows of plain knitting on 40 stitches in any smooth yarn. On the last row, drop down stitches numbers 10 and 11, 20 and 21, 30 and 31, all the way down to the first row. Then, with your latchet-tool, pick up the first two or three stitches which will be very loose and latch up two or three rows at a time, just as if you were doing a rib but bigger and looser.

Twisted Fisherman's rib

This is a very decorative vertical stitch. After knitting some plain stocking stitch, ladder one stitch down the length of the knitting and rib up with the latchet-tool, twisting every stitch once (i.e. turn it around on the tool) BUT, do two rows at a time, rather than one, which will give a bulkier stitch. Another variation would be to smock vertical rows of these stitches together.

For all these all-over fabric stitches, if you do not care for the idea of ribbing entirely from the bottom to the top of the garment piece all in one go, you may prefer to rib up every ten or twenty rows, then keep the ribbed stitches on a contrast thread, or a safety pin (one for each stitch) while you do another ten or twenty rows of patterning.

Shaker weave stitch

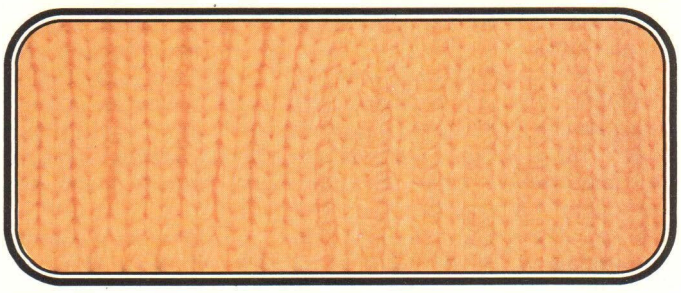
This amazing fabric, first created for the Bond by Margaret Carlson, is a thick, airy, almost 'thermal' type of stitch, very warm in winter. The fabric is essentially Fisherman's rib, with alternating knit and purl stitches in the same row, so it does not roll, and is great for edgings and collars, and it is done on a single bed machine.

Similarly, there is no right or wrong side of this knitting; it is reversible, and when worked with two or more colours, you can make what is effectively two sweaters in one, if care is taken in the construction and sewing of seams.

It is possible to use different tension settings for each 'side', e.g. one side could be DK and the other mohair. It can be worked with most weights and types of yarn, though yarns with no elasticity, e.g. cottons or silks are not recommended. You should use a keyplate one size larger than you would normally use for the yarn type, e.g. keyplate 3 for DK and keyplate 4 for mohair on the Bond Classic.

Shapings

You can use most of your favourite shaping techniques, bearing in mind that you are knitting on alternate



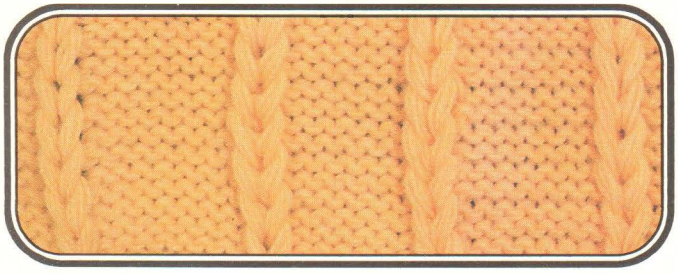
SAMPLE 2. FISHERMAN'S RIB ON RIGHT HAND SIDE, COMPARED WITH PLAIN 1x1 RIB ON LEFT HAND SIDE

needles, and dealing with alternate stitches most of the time, so you will have to decrease on each side, of each half of the fabric, but half as often. Each piece is knitted on twice, so don't remove the cast on hem until you have finished side two.

Work with an odd number of stitches. Work side two increases or decreases one row after those made on side one. Make a tension sample — this fabric is deceptive.

Side one

Cast on an odd number of stitches with waste yarn (WY) and knit one row, then establish every other stitch knitting; starting with the second needle from the edge, transfer that stitch and every other one on to a holder (such as a long circular knitting needle) or a single strand of contrast colour thread. You will use these stitches later for side two.



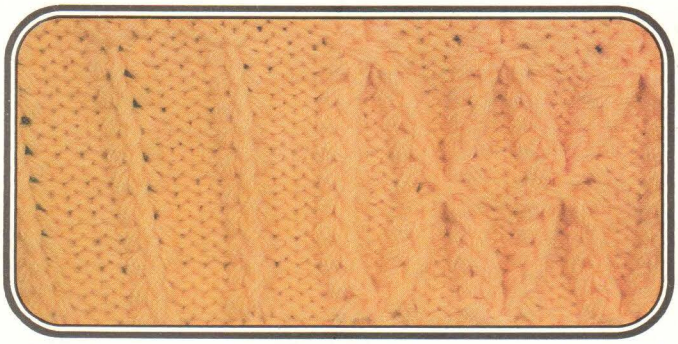
SAMPLE 3. VARIATION FISHERMAN'S RIB

Put the empty needles into non-working position (NWP), then knit the number of rows called for in your pattern, using your main yarn (MY). Take these stitches off on to WY after knitting several rows. DO NOT REMOVE THE HEM. Please note the floats, or ladders of yarn between the knit stitches — they will be worked into side two.

Side two

Turn your work so that the knit side is facing you. Transfer the stitches from the holder on to every other needle, leaving the alternate needles in NWP. There will be one less stitch than you use for side one. The fabric you have just knitted in MY will roll towards you. Using either the same yarn, or a contrast colour, knit two rows.

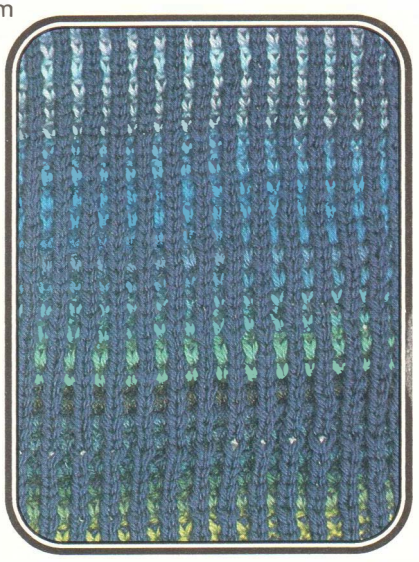
With a transfer tool pick up the floats of yarn from rows one and two, between stitches one and two of side one and place on the WP needles. Repeat all across the row. Knit two rows. Repeat this process until side two has the same number of rows as side one, and all the floats from the first side have been knitted into the second side.



SAMPLE 4. TWISTED FISHERMAN'S RIB ON LEFT HAND SIDE, SMOCKED VARIATION ON RIGHT HAND SIDE

You can either take all stitches off on WY, or place the top stitches from side one on to the empty needles and cast off to your taste. Add a rib or other edging to the bottom and remove the WY.

You will find your BOND PATTERN BOARD (£14.95 from good Bond stockists or from Bond Knitting Systems Ltd, 79 High Street, Witney, Oxon OX8 6LR, add £1.25 p&p) very useful to work out your garment shape for all these stitches. Remember that you can always knit a piece in two halves and invisibly seam them together with blind stitch if you have insufficient needles to knit the piece in one.



SAMPLE 5. SHAKER WEAVE STITCH, SIDE ONE IS NAVY DK WHILE SIDE TWO HAS TWO ROWS EACH OF MANY BLUE AND GREEN DK YARNS

Hudson Valley Machine Knitters

HAZEL RATCLIFFE recounts her recent visit to Woodstock, USA, to take part in a three-day workshop — American style

In March of this year I had the privilege of visiting the Hudson Valley Machine Knitters and sharing a three day 'hands on' workshop with them. The area is Woodstock USA, close to New York and just across the Hudson river. (We more mature knitters will well remember the 'Flower Power' era for which Woodstock became well known.)

Venue

When Sonja wrote to me and told me that the workshop was to take place in a Fire House my imagination got to work but I need not have worried because the facilities were ideal.

The Fire House is a large room attached to the local Fire Station, it is ground level, has ample parking, the room is spacious and light, well heated (it snowed) and has excellent kitchen accommodation (essential).

Woodstock Fire House (we were at the back)

Time

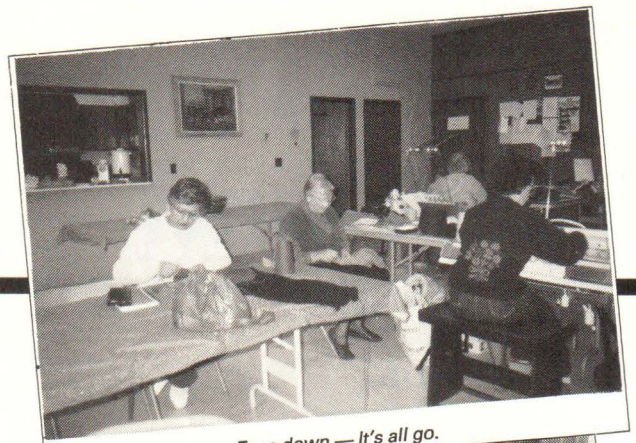
I have heard knitters in this country groan at a 9am start and 10am — 4pm seems much more acceptable but not in Woodstock. By 9am we were all sharing breakfast, some students having travelled quite some distance... and, I might add in the tracks made by the snow plough!

Machines

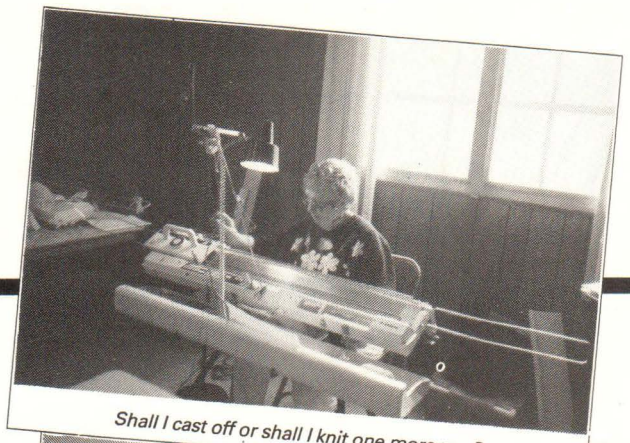
We had a variety of machines, some punchcard, some electronic and a chunky knitter... everyone brought their own equipment. I was amazed at the ease with which they all assembled their equipment and had their own work area looking as though it had always been there... we can learn a great deal from our American friends on the art of adaptability and unflappability...

Disaster

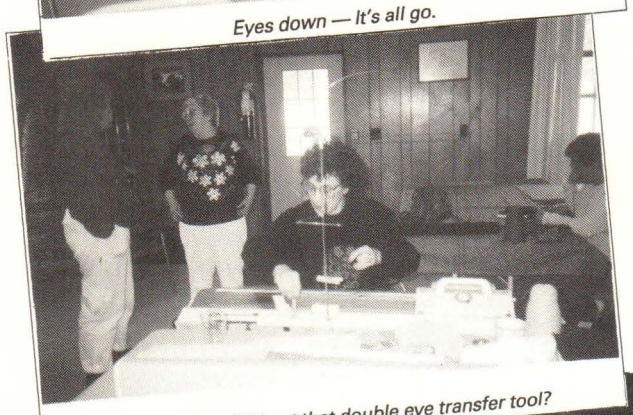
The first few hours were disastrous in that the



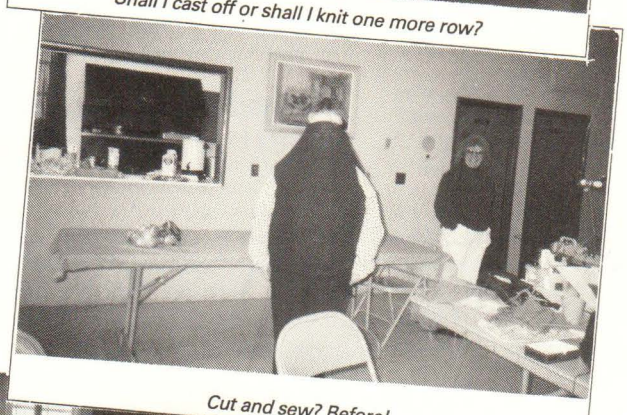
Eyes down — It's all go.



Shall I cast off or shall I knit one more row?



Now, where did I put that double eye transfer tool?



Cut and sew? Before!

Above all — it was fun.

Fisherman's rib that we were supposed to be knitting did not want to know... the machines appeared to have decided that they did not want to leave home and they were *not* going to knit in this strange environment with lots of other knitting machines and a woman who spoke with a strange accent... however, after many adjustments, unravellings and restarts we got going and several Fisherman's rib sweaters emerged quite successfully.

Cut and sew

Being a great believer in cut and sew for ribbed garments it was a natural progression that we should tackle a cut and sew neckline. For those who had not taken scissors to their knitting before it was quite a trial and I wish I could have captured some of the faces with my camera.

Yoked sweaters

Marion Nelson yoked sweaters were next on the plan and by now we were into our second day... they say that variety is the spice of life and we certainly had plenty of variety both in the knitting and the end results.

Learning

It never ceases to amaze me that whenever I am in a teaching situation I always learn as much if not more than the students. So many new knitters bring along ideas that experienced knitters have never seen or something is discovered by accident and everyone tries it out. It is great fun and adds so much to the formal teaching.

Casting on

I promised you last issue that I would describe a cast on method that I was shown in the class, one that I have never seen before... perhaps some of you have, but I certainly have not.

It is a variation on the 'e' wrap method. Instead of bringing out all the needles for cast on to the holding position, just bring out two.

Make a loop and secure it on the first needle and then 'e' wrap over two needles taking the first needle back to working position. Now bring out the next needle and 'e' wrap over the two needles and take the first one back to working position. Continue in this way so that what you are doing in effect is 'e' wrapping two and knitting the first one back so that once all stitches are cast on they have actually also knitted a complete row. This makes a very firm, neat edge and you can carry straight on with your knitting, no trouble. *Don't* cast on too tightly or your first row will be hard to knit across. If it is a bit stiff, bring all the needles carefully out to the holding position and with your carriage set to knit, knit across the first row.

Many thanks... I will always call that my Hudson Valley cast on.

Memories

If I had to pinpoint any special memories of the course I would have to own up to my fondest thoughts of the wonderful lunches the ladies seemed to conjure up from nowhere. If *we* were asked to provide a buffet lunch for a workshop I am sure that we could all describe a typical working lunch and we would all come up with pretty much the same ingredients... the Hudson Valley lunches were not meals they were experiences and they seemed to appear from nowhere. I certainly had to put my tension up a notch when I got home and started knitting myself another sweater!

Finally

What makes a good workshop? Well that would be an article in itself and may well appear as one, one of these days but in a nutshell... a good venue, an organised programme that has been chosen by the students so that everyone is doing what they want to do... plenty of space and sufficient time to achieve what you set out to do. A full programme is fine on paper but not if half the class leave without completing anything. If I was asked what the main aim of such a workshop was, I would say not only to improve on existing techniques and learn new ones but to boost the confidence of the knitters by seeing to it that they have something to show for all their hard work and above all to enjoy it all

... and we sure did!

'Grown' in Scotland

PENNY WRIGHT-THOMPSON visited the Scottish Wool Centre to learn about the Fine Wool Project which involves the rearing of Merino sheep and Cashmere goats

Meeting Fergus Wood is an experience not to be missed. Like most men with a mission in life, he is full of enthusiasm, energy and enterprise. For 15 years he has fostered a dream, which came to fruition in February with the opening of the Scottish Wool Centre, of which he is a director. This elaborate building is in the town of Aberfoyle, Perthshire; a magnificent single storey building housing display areas, retail outlets for fine British produced knitwear (mainly through The Edinburgh Woollen Mills) a large team room, and most outstanding, an indoor sheep market arena with tiered seating for the comfort of those bidding at the auctions.

THE STORY OF WOOL

The Wool Centre also has outdoor display arenas where Cashmere goats are on view in the children's farm, children are able to pet the animals and watch sheep grazing. It is an important area outlining the enormity of the Scottish Wool Industry and it is possible to experience the story of wool production from the sheep's back and on to your customers.

THINGS TO DO SOON

So what has this got to interest me, a home knitwear producer you may be asking? Well, a visit here is an essential part of any visit to Scotland, and for Scottish readers, it should be an item on their 'Things to do soon' list. Everyone involved is concerned with knitting in some way, so it is an ideal location to talk to other experts and interested visitors alike. The exchange of ideas within our industry is always useful and this centre will be a very prominent source of new contacts, either for seeking contacts for obtaining wool from source; providing an outlet for finished designs; possibly even providing information on where to find other knitters involved in home-based production, if someone lands a commission too large to handle individually.

WHERE IS IT FROM?

So where does the fine wool originate? This is the other part of Fergus Wood's dream. He is a man whose wide vision foresees a time when the finest wools in the world will be produced in the Scottish Highlands. To this end he has a fine flock of Merino sheep at his farm in the beautiful Trossachs. These are being cross-bred with fine Ayrshire breeds to produce good lambing stock with a fine but sturdy wool. Samples available now, which have been handspun, have a most silky, luxurious feel, but at the same time wear amazingly well with a good crimp.

THE FINE WOOL PROJECT

Merino sheep are usually bred in Australia (although there are nearly as many reared in Russia) and are well known for the fine wool they produce, but this is very expensive on the market if it has to be imported such distances. In Australia, the Merino sheep are bred purely for the quality and quantity of their wool. However, the European bred Merinos are bred for lamb production as well as quality wool.

The **Fine Wool Project** has been set up to improve the wool obtained from cross-bred flocks, and currently involves nine Scottish farms situated across the country, each farm with 25 native ewes for cross-breeding. The project is funded in part by nine Scottish wool textile companies who all buy large quantities of raw fine wool. These textile companies may well be able to advise on home-based work available to produce goods for sale through their outlets, or provide contacts for out-based work contracts on a regular basis.

CASHMERE

However, the real gem of Fergus's work is that of rearing Cashmere goats in Scotland. These goats are bred almost exclusively in China for the production of their fine wool, which creates the exclusive knitwear for which cashmere fibres are renowned. However, this makes the yarn very expensive when it has to be exported from one country to everywhere else in the world for production.

If you work with cashmere for your designs, you will be pleased to know that your production costs may be realistically reduced in the near future as the breeding experiments in Scotland begin to pay dividends. It is hoped that the goats will breed well in the Scottish highlands and so allow the 'farming' of cashmere wool in increasing proportions in the coming years. Such production would obviously reduce costs to knitwear producers in Britain.

A PROFITABLE VISIT

Fergus's farm is a wide expanse of Scottish highland right on the doorstep of the Forest Hills hotel and leisure club, and sweeping grandly down to the lochside. His ten or so black and white sheep dogs stand careful guard at the farmyard and screen all visitors piercingly with their sharp, bright eyes. It is easily accessible, and Fergus, though enormously busy all the time, is always prepared to talk about his highly successful enterprises.

TAKE A TRIP

For home knitters who might be interested in obtaining their yarns at source, or seeing it 'growing', my enquiries at the Forest Hills hotel revealed short break weekends, currently £79 for two nights dinner, bed and breakfast, including use of all their leisure facilities, and Fergus's farm is literally over the fence.

It may be possible to visit the farm and see the goats, but I found it better to

telephone first (the receptionist at the hotel has the farm's number!) as Fergus and his family are incredibly busy most of the time. However, he may well be able to advise you of contacts within the textile companies who can offer information and help with obtaining yarns from source, or from local mills who take his 'crops' for processing and spinning. Similarly, just up the road from the hotel is Aberfoyle and for readers offering a professional business outlet for their products, the Wool Centre is just the place to spend a day talking to people in similar situations. Perhaps you could find opportunities to access an outlet for your own designs through one of the retail units trading there.

Talk to other producers, hand out a few (prepared in advance) business cards with your name and phone number, and ask the tradespeople you talk with for their cards, so that you have contacts to deal with at a later time. You may be able to source suppliers (mill producers) from whom bulk wool can be purchased at wholesale costs for your business use.

DESTINY

These fine yarns are destined to change the course of the knitwear industry in Britain over the next few years if the project is half as successful as it promises to be and we, the home-based industry should be aware of the limitless prospects this offers us to get in on the ground floor of an enterprise and reap the benefits for our own business.

FLEECED!

When the sheep sales are taking place at the centre, which is frequently, you may even be able to discuss with local farmers the possibility of securing a few fleeces at wholesale costs if you are into spinning your own wool.

"These fine yarns are destined to change the course of the knitwear industry in Britain..."

All in all, I found my visit to Ledard Farm and the Wool Centre one of the most interesting and informative weekends I have spent in a long time, and the enormous scope for increasing the knitwear industry in almost every part of Britain is awe inspiring as the grand scale of this project is realised. I am sure that enquiries addressed to Fergus regarding the availability of these wools to the knitting industry will provide you with useful information, though remember he is a very busy man (SAE please).

THE TAX MAN!

Also remember that if you do take a trip to see for yourself, all your expenses are tax deductible as business expenses on behalf of improving your business.

ABBREVIATIONS

alt = alternate(ly)
altog = altogether
BB = back bed
beg = beginning
CAL = carriage at left
CAR = carriage at right
carr = carriage
cm = centimetres
col = colour
con = contrast
dec = decrease
DK = double knitting
ev = every
FB = front bed
Ff = fully fashioned
foll = following
g = gram
HP = holding position
inc = increase
K = knit
L = left
LHS = left hand side
MB = main bed
MT = main tension
NWP = non working position
N(s) = needle(s)
opp = opposite
patt = pattern
pos = position
R = right
RB = ribber
RC = row counter
rep = repeat
RHS = right hand side
RT = rib tension
rem = remaining
SS = stitch size
st(s) = stitch(es)
st st = stocking stitch
T = tension
tog = together
trans = transfer
UWP = upper working position
WK = using WY, K a few rows and release from machine
WP = working position
WY = waste yarn
[ ] = figure in brackets refer to larger sizes

FOR MACHINES WITHOUT RIBBER MOCK RIB

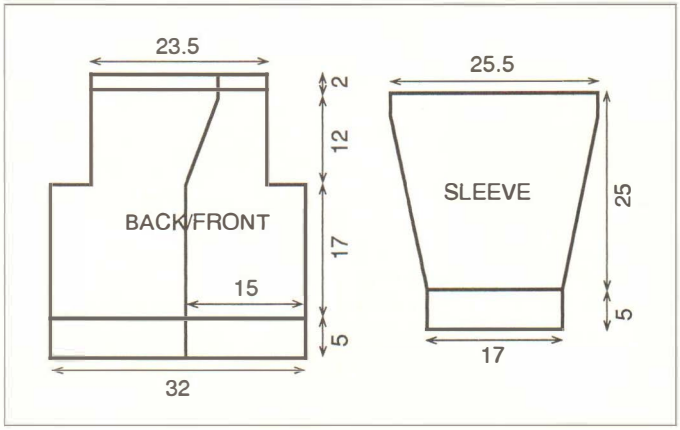
Push the number of main bed Ns as given in the patt to WP. Return alt Ns to NWP for 1x1 mock rib. Return every 3rd N to NWP for 2x1 mock rib. Using WY, cast on and K a few rows, ending carriage at left. Using T10 and nylon cord, K1 row. Set RC at 000. Using MC and MT-3, K the number of rows given in patt (i.e. depth of rib). Using MT, K1 row, (fold row). Using MT-3, K the same number of rows for depth of rib again.

Return intermediate NWP Ns to WP. Pick up loops from first row worked in MC and hang on to empty Ns (plus adjacent N for 2x1 rib), evenly along row. Complete as given in patt. To remove WY when work is completed, pull nylon cord from one end of the work, thus releasing waste knitting.

MACHINES: *These instructions are written for Passap/Pfaff Duo 5 and Duo 80 machines*
YARN: *Page Two Jandis*
FIBRE CONTENT: *100% Acrylic*
COLOUR: *We used Coral (MC)*
STOCKISTS: *If you have any difficulty in obtaining this yarn, please write to Page Two, 2/3 Church Mews, Wisbech, Cambs PE13 1HL*

Teaching Pattern — Duo Girl's Tuck Cardigan

DESIGNED BY ANDY LEVICK



SIZE
To suit chest 61-66cm.
Finished measurement 64cm (*Note*: much more ease available in wear than this).
Length 36cm.
Sleeve seam 30cm.

MATERIALS
Page Two Jandis.
1 x 350g cone in MC.
5 buttons (those shown from 'Beatrix Potter Collection').

MAIN TENSION
100 sts measure 53cm and 100 rows measure 13cm over AX patt (SS approx 4¼/4¼).
Tension must be matched exactly before starting garment.

ABBREVIATIONS
See page 21.

NOTE
Tuck side is used as right side.
Measurements given are those of finished garment and should not be used to measure work on the machine.

PATTERN NOTE
BACK: Put a pusher in WP for every N in WP on FB only. Arrange pushers as shown in Diagram 1.
FRONTS: Put a pusher in WP for every N in WP on FB only. Arrange pushers as shown in Diagram 2 — *Note* pushers will be reversed for second front.
SLEEVES: Put a pusher in WP for every N in WP on FB only. Arrange pushers as shown in Diagram 3.
ALL PIECES: Handle down. Orange strippers. Using MC and MT, K2 rows N/AX, K2 rows N/AX←. These 4 rows form patt and are rep throughout.

BACK
Handle down, push 60 Ns on FB and corresponding Ns + 1 extra to L on BB to WP. Orange strippers, SS2/2, N/N, K1 row (to L). SS2¼/2¼, CX/CX, K2 rows. SS 3¼/3¼, N/N, K1 row**.
Set RC at 000. K until RC shows 30*.
Set RC at 000. Arrange Ns and set locks for patt (see patt note for back). Using MT, K until RC shows 132.
SHAPE ARMHOLES
Set RC at 000. Transfer 8 sts from FB to BB and cast off these 8 sts at beg of next 2 rows. (Remember to return pushers of transferred sts behind blocking rail). 44 sts. K until RC shows 92. N/N, K16 rows.
Either transfer FB sts to BB and cast off, or WK and cast off using hand knitting needles.

RIGHT FRONT
Handle down, push 28 Ns on FB and corresponding Ns +1 extra to L on BB to WP. Work as given for back to *.
Set RC at 000. Arrange Ns and set locks for patt (see patt note for front). Using MT, K until RC shows 132 (K1 extra row for left front).
SHAPE ARMHOLE
Set RC at 000. Transfer 8 sts from FB to BB and cast off these 8 sts at beg of next row. (Remember to return pushers of transferred sts behind blocking rail). 20 sts.
SHAPE NECK
Dec 1 st (on each bed) at neck edge on next row and when RC shows 14, 28, 42, 56, 70 and 84. (13 sts rem on FB and 13 + 1 on BB). K until RC shows 92 (K1 extra row for left front). Locks N/N, K16 rows. Cast off as given for back.

LEFT FRONT
Work as given for right front, noting reversal of pushers and difference in rows to reverse patt.

SLEEVES
Handle down, push 32 Ns on FB and corresponding Ns + 1 extra to L on BB to WP. Work as given for back to *.
Set RC at 000. Arrange Ns and set locks for patt (see patt note for sleeves). Using MT, K16 rows. Remembering to bring a pusher into WP for each inc N on FB, inc 1 st at each end (on each bed) on next row and when RC shows 32, 48, 64, 80, 96, 112 and 144. 48 sts. K until RC shows 192. Cast off as given for back.

FRONT BAND AND NECKBAND
Handle down. Orange strippers. Push 8 Ns on FB and corresponding Ns on BB to WP. Work as given for back to **.
Set RC at 000. K4 rows. Work buttonholes over (on each bed) 4th and 5th sts on next row and when RC shows 28, 52, 76, 100 and 124. K until RC shows 440. Cast off as given for back.

TO MAKE UP
Join shoulder seams. Set in sleeves between cast off points at back and front. Join side and sleeve seams. Pin front band evenly in place all the way around and stitch in place. Sew on buttons to correspond with buttonholes. Place garment on a flat board or table top. Place a damp towel on top and leave to dry (usually overnight will do).

DIAGRAM 1. BACK

DIAGRAM 2. FRONTS

DIAGRAM 3. SLEEVES

Looking at lace

In Part IV DORIS COUTTS explains tuck lace and gives examples of release stitch or drop stitch lace and drive lace

Like punch lace, tuck lace is a single bed openwork pattern produced with the standard gauge cambox, not the lace carriage. Tuck patterns are used, but specific needles are left out of work across the needlebed, usually one or both sides of the tucking needle. It is obvious that to get the pattern right, the needle selection must conform exactly to that given with the pattern which will have the centre '0' of the needlebed marked. To this end, if you are copying a punchcard pattern to a mylar sheet (or other form of entry into an electronic machine) I would recommend entering the complete 24 stitch pattern (though you would only need one vertical repeat). Brother electronic machines select in the same direction as the punchcard and a 24 stitch pattern will be centred on '0' automatically — if you have to quote an FNP use 012. For

DIAGRAM 1

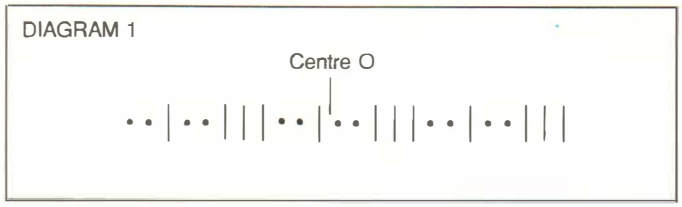
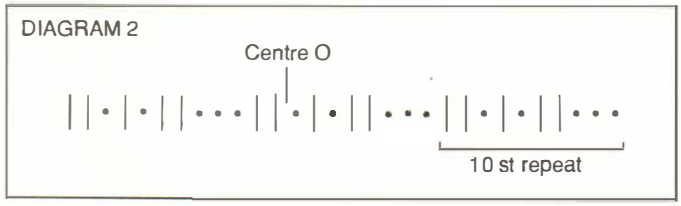


DIAGRAM 2



Knitmaster machines up to and including the 560, you will need to have the right hand light on No 2 button to reverse the needle selection, but the 580 selects in the same direction as the punchcard; needle 1 cam should be between 12 and 13 on the left. This done, all machines should be able to select the out-of-work needles correctly, starting from centre '0'.

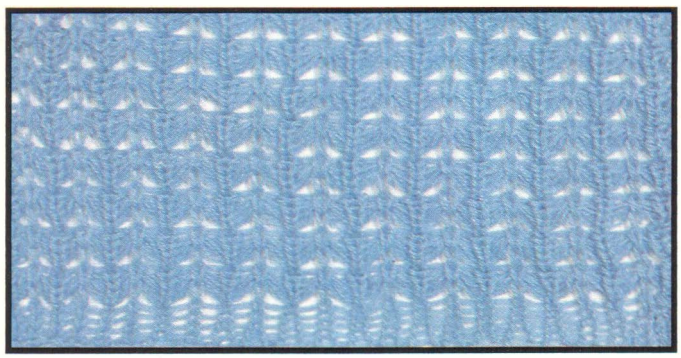
On machines that preselect the needles it is easy enough to run the cam box across without the yarn and check the selection against the pattern. Knitmaster punchcard machines can check by the grey touch levers and Knitmaster and Silver Reed electronic machines, remove the brush assembly, set the cam box to slip and you will see the needles which will knit will come forward whilst the needles to tuck do not move at all on this setting.

For Sample 1, let's take the well-known Knitmaster Card 3a locked on row 1. (*Stitchworld* No. 312 elongated). The setting is alternate needles out of work, but the needle to the left of centre '0' must be IN WORK. Knit 4 rows tuck, 2 rows knit. Since the card does not revolve you get a vertical pattern shown, and of course, you have to knit off the tucks with 2 rows knit periodically. If you look at the sample, you will see the tucking needle bunches up 4 strands which fan out to the needles either side which knit on each row. Now try with the card revolving, knitting in tuck stitch throughout, and compare the difference.

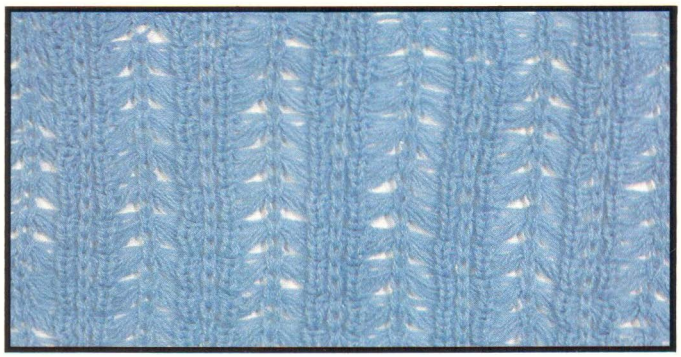
For a more open pattern, again with the card locked on row 1 and 4 rows tuck, 2 rows knit, set as shown in Diagram 1, 8 needle repeat (Sample 2).

These two examples have a repeat needle setting fitting into the 24 stitch span of a punchcard, but can you fathom how the 10 needle setting shown in Diagram 2 can work with Card 3 revolving, and the cam lever set to tuck both ways? See Sample 3.

The explanation is that although Card 3 is a 24 stitch punchcard, the pattern repeat is actually 4 stitches; so the pattern spreads over a complete span of 20 needles giving the very attractive pattern which is most suitable for light stoles and shawls. The combination of spaces and tucks make the strands of yarn look as though they cross each other and the effect is further heightened by using several strands of fine yarn, rather than a thicker single ply.



SAMPLE 1



SAMPLE 2

Many others

There are many other tuck lace designs which can be created with Card 3 and other basic cards, see *Card 1* and *Card 3 Books* by the late Kate Armitage and in Kathleen Kinder's *Resource Book 2*, especially page 122. I am not sure if this book is out of print at the moment but there are many treasured copies which you might be allowed to borrow if you ask nicely!

Pattern books

The punchcard pattern books have many special cards with needle settings (sometimes called open stitch patterns, or incorporated in the tuck stitch sections). You can tell straight away that if a card has an unmarked column from top to bottom, the corresponding needle HAS to be out of work, otherwise it would try to tuck on every row.

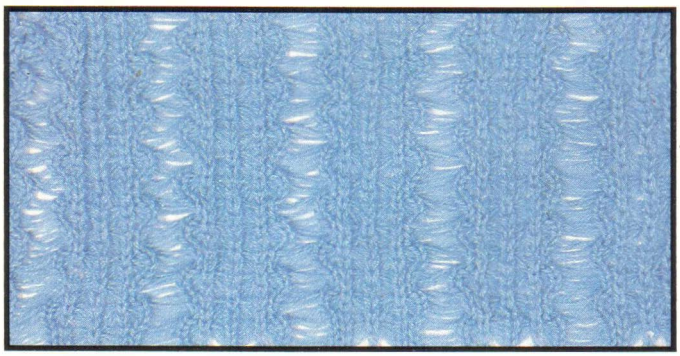
Don't forget..

To put any end needle selection cams out of work

when using tuck lace settings (Brother electronics KCII) otherwise the correct needle setting will not occur. Use the tuck brushes, and weight the work evenly across the row.

Shawls, stoles and shrugs

Shawls, stoles and shrugs — those useful garments needing a long rectangle of fabric gathered into deep ribbed cuffs on the shorter sides, are all easily knitted in tuck lace and stranded yarns, coloured bands or stripes could also be introduced for variety. Since it is all single bed work you will probably need some sort of knitted or crocheted edging to stop the work curling at the edges but otherwise it is straightforward.



SAMPLE 3

Casting off

There are two ways of casting off for stoles etc. You can use the latch tool to cast off, but when you come to a space, pull through a long loop of yarn to stretch across to the next needle, this keeps the work open. A chain stitch cast on can be used in the same way across the gaps, or you can use a weaving cast on even with needles out of work if you put every alternate working needle to HP.

A few more points

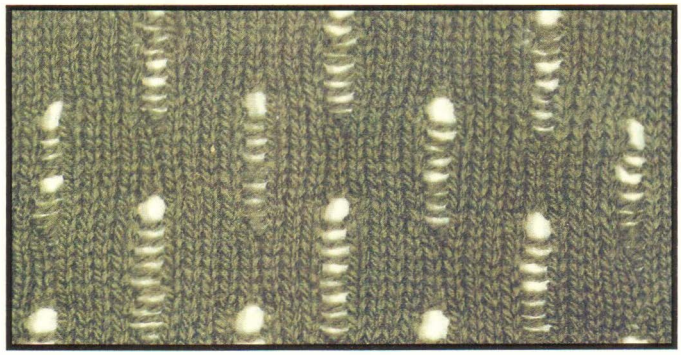
However, when knitting garments there are a few more points to consider. Again you need a simple shape for a sweater, and if you knit tuck lace right up to the shoulder line you may have a very open seam. Here it would be better to use the transfer tool cast off, knitting the extra stitches on the out-of-work needles as you go. My preference is for a stocking stitch of Card 1 tuck stitch yoke, changing from the tuck lace above the armhole shaping as it pleases you. If there are two (or more) needles side by side out-of-work, you cannot put them both into work on the same row and expect them to knit off (you get that annoying little ladder all the way up). Take one loop off the needle and twist it round to form a neck to the stitch and then replace, and both stitches will knit properly on the next row. Alternatively, put one needle into work on the first row and the second needle on the next row. Or you may prefer to 'e' wrap over all the needles whether holding a stitch or not, or to make a definite division, work a crochet cast on over all needles, behind the work if it is to be made up on the knit side, but you may prefer the tuck lace pattern on the purl side, in which case, the crochet cast on will be done in front of the stitches.

RELEASE STITCH

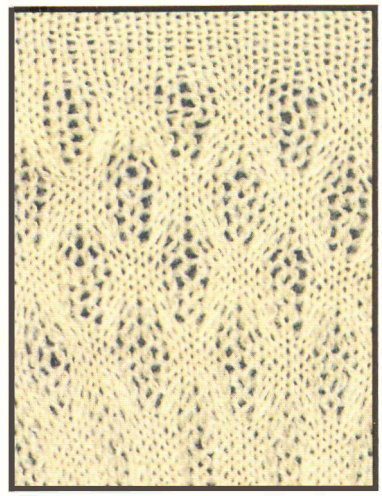
Under this heading there are several methods of knitting and for that matter it is called by several names, drop stitch lace is one which is used by Sudan Lewis, and this is what you should look for in her *Guide To Creating Fabrics*. Brother also uses this name but in the ribber section of *Punchcard Book 3* it is referred to as 'Lacelike pattern by KR (ribber)' on page 255. Release is its name for Passap, but it is similar to Silver Reed's drive lace.

A form of release stitch can be done on the single bed only, and you may well have used this method in your first attempts to liven up the classic stocking stitch sweater.

For Sample 4, after starting in stocking stitch, I transferred the 5th, 15th, 25th stitch each side of centre '0' on to its adjoining needle. Return all needles to WP and knit 8 rows. Drop stitches off needles 5, 15, 25 etc then transfer centre stitch and stitches 10, 20, 30 etc as before. Return all needles to WP, knit 8 rows, drop off stitches 10, 20, 30 etc and so on and repeat. Well, you can see where the name drop stitches comes from! Of course, you can vary the needle spacing and number of rows knitted to suit yourself, perhaps you might like to select a diagonal line of drop stitches instead of alternating, and knit some plain rows between each set of ladders. I used 4 ply at T6 but I think this is a bit loose, so would tend to lower the tension by at least one whole number from normal stocking stitch. Also you can use your lace carriage to transfer the stitches (see Looking at Lace Part II PMK May 1992 for how to do this). The original ladder stitch patterns give a less open fabric, you transfer the stitches in the same way, but leave the needles out-of-work for a number of rows, then bring them back to WP and transfer on another set of needles — but that is not drop or release stitch is it?



SAMPLE 4



SAMPLE 5

Release stitch with the ribber

Next, the second and more usual type of release stitch, which does use the ribber, and since the stitches are dropped from the ribber, it is necessary to start patterning with all needles empty on that bed. Whatever welt you start with you must transfer all stitches to the main bed before patterning, but leave the ribber comb and weights on. For practice pieces, you can do a false start, with all needles in WP on both beds,

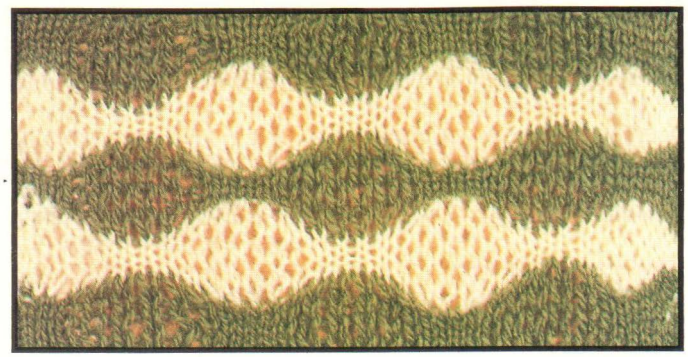
Looking at lace

pitch H. Work zig-zag row across and insert comb so that the teeth are in the 'V' coming from the ribber needles. Hang the weights, then push the ribber needles up to HP and down again; if you haven't put the comb in the right position, watch your toes! The comb and weights will now be hanging from the main bed needles and knitting can commence, start with 3 or 4cm of stocking stitch, then set the ribber needles with two in work, four out of work, and pitch H5.

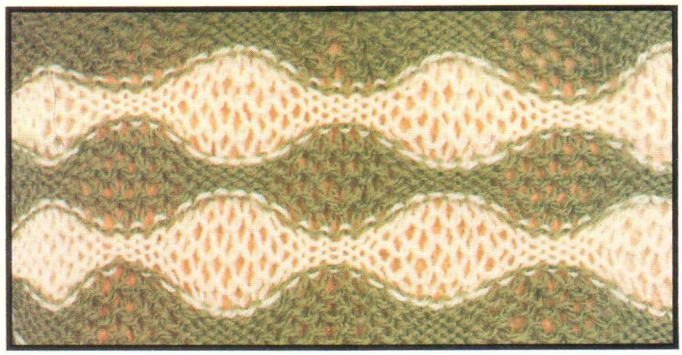
Set both beds for normal rib knitting, the main bed about stocking stitch tension, the ribber MT-2 and knit 6 rows. Silver Reed and Knitmaster machines can use the P carriage to drop the ribber stitches and other machines can use a straight-edged needle selector to push the butts up and then down, but it is preferable, especially for Brother, to detach the ribber carriage and take it across the work and back to reconnect again. The stitches will drop off the needles but the needles will stay in WP. So now rack the bed three places to the right and repeat the sequence — watch the right hand side, it may be necessary to put needles out-of-work if they are outside the main bed needles (see Sample 5. Fine 3 ply, T4.2).

For an all-over pattern

Use the same needle setting for an all-over pattern; knit 2 rows, rack one place to the right, repeat 4 times altogether, when the 2 working needles will have moved to the other end of the 6 needle repeat; then rack back one place at a time with two knit rows in between until you reach the original position. In theory, you don't have to release the ribber stitches until the work in completed but you may find the racking is tight to do, and prefer to release the stitches at intervals to make the knitting easier.



SAMPLE 6 — Right side



SAMPLE 6 — Wrong side

When making a garment as opposed to samples, all calculations will be based on main bed stitches only, and the stitches on the ribber must be released before any casting off or decreasing is done.

My final sample is done in a similar way, but the ribber has 5 needles in work, 5 needles out of work. Knit 4 rows, release ribber stitches, rack 5 places to the right, knit 4 rows and release. Repeat this, but on the second half of Sample 6, I have also changed colours every four rows; to do this easily you will need to change over on the left-hand side, or for garments, use the double bed colour changer if you have one. Have a look at both sides of these samples to see which you prefer (Sample 6).

DRIVE LACE

Finally, there is a technique known as drive lace, largely developed for Knitmaster and Silver Reed machines. This uses special punchcards which have holes punched on alternate rows, and since the punchcards govern the main bed, all stitches must be transferred to the ribber after the welt or hem; all needles on the main bed are returned to B position, the card is memorised, the main bed cam levers set to slip, and two rows knitted. Both rows will knit on the ribber but selected needles will catch a loop on the main bed, first row, but all will slip (blank row on card) on the second row. The loops on the main bed are dropped by using the P carriage. The cards can be used on the other Japanese machines, but the stitches will have to be released by pushing the needles up and then down. The stitch is of course only dropped for one row so it is much daintier, but it is the same technique used extensively on the Passap machines where it is called 'release stitch' — so we have come full circle. There is a very good way of doing this for the Passap with automatic stitch release, and if anyone is interested, I will be glad to explain it later!

0733
897447
CREATION SIX
DESIGNA KNIT
As recommended computer dealers for Creation Six & Designa Knit we are able to offer a complete service including installation of your new computer system to on-site training on the above knitting packages.
21ST CENTURY COMPUTERS
CENTURY HOUSE, FREEPOST,
LINCOLN ROAD,
PETERBOROUGH, CAMBS,
PE1 2BR
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News from around the country

Jazz It

We had a wonderful response to our 'Freebie' offer of JAZZ ITs and the six names that came out of the bag first were:

Mrs A Parker from Weston-super-Mare, Avon; Mrs P M Porteous from Mickleover, Derby; S. Tucker from Stevenage, Herts; Mrs Edna Winterbourne from Aston, Oxon; K Montgomery from Sandbach, Cheshire and Mrs P Thornhill from Clacton-on-Sea, Essex.

Our thanks to those people who support our magazine with their 'freebies' and competition prizes and thanks to all of you who make them so successful by entering.

COMPETITION

Competition is healthy because it pushes us to go just that bit further and it is good fun too. Entering our mini competitions (which always by the way get lots of entries) can lead to all kinds of things and if you have a talent then entering a competition, however small is a good way of getting that talent noticed. Entering the 'easy to enter' competitions is easy and it is fun and even if you don't win this time it is worth a postcard and a stamp just to be able to imagine that you might win... isn't it?

WEEKEND WINNERS

Three lucky winners in our February Win a Weekend competition are all set for a luxury weekend of 'pure knitting' at the PAGE TWO STUDIO.

The competition was to tell us in 15 words or less why you wanted to win a PAGE TWO WEEKEND. We had some great answers and we thought that you would enjoy reading the three winning entries.

Mrs B J Townsend from Castle Donington wrote:
Venue inviting,
machines exciting,
head spinning,
thoughts winning —
and win she did,
well done.

Mrs Annette Plummer wrote:
My ideas abound, but time is missing... a weekend's knitting is what I'm wishing.
Well, Annette your wish came true. We hope you have enough time on the weekend to really get some knitting done.

K.A. Newton from Stockport in Cheshire, I am sure echoed all our thoughts when she wrote:
The weekend's desirability is to escape domesticity, enjoy sociability and increase my ability—
we all agree.

OMNISTITCH WINNER

The lucky lady who won the wonderful OMNISTITCH in our March issue is Mrs M Wain from Gainsborough in Lincolnshire.

I think that when I spoke to Mrs Wain she quickly checked that it wasn't the 1st of April! However, I am sure that by now she is busily OmniStitching and hope that she enjoys her wonderful new piece of equipment.

ACCENT ON DESIGN

We have to apologise — we included details of the next 'ACCENT ON DESIGN' seminar in our last issue and we had some errors in the information.

The dates are 10th/11th October and the 'phone number for Carole is 0424 892614.

CRAFT FAIR TICKETS

Six lucky readers won two tickets each to the great Craft Fair at Hatfield. They were:

Mrs Dorothy Hughes from Hitchin, Herts; Sonia Ockendon from Chatham, Kent; Mrs R T Brown from Morden, Surrey; Mrs P Hazell from Essex; Mrs Emily Lancaster from Market Harborough, Leics and Mrs G Scott from Crowborough, East Sussex.

Congratulations to all, we hope you had a lovely day out at the craft fair.

Classes around the country

BRISTOL

Sue Snook from Bristol wrote to us about her classes and courses. The classes take place at:

Alexandra Park Centre, Alexandra Park, Fishponds, Bristol.

Beginners — 10 weeks, Tuesday 7pm-9pm from 6th October.

Beginners — 10 weeks, Tuesday 7pm-9pm from 5th January.

Creative Machine Knitting — Multilevel — 18 weeks, Thursday 7pm-9pm from 24th September.

There are also various Saturday courses — Ribber, Charting Device, Garment Finishing, Punchcard Design and an 'Introduction' day on 26th September for anyone about to buy a machine or wanting to know more about the Beginners class.

Further information can be obtained from Alexandra Park Centre on 0272 656957 or from Sue Snook on 0272 653012.

CREATIVE MACHINE KNITTING SUMMER SCHOOL AT BRIGHTON POLYTECHNIC

An intensive look at the design of knitted fabrics/garments from original sources. This is a unique opportunity for knitters who wish to explore the process of producing original fabrics, with a view to selling high quality, individual garments, or who wish to develop the creative side of knitting purely for their own pleasure.

A basic knowledge of machine knitting is necessary, however the ability to draw is not.

Students may work on one model of knitting machine or depending on their experience and needs may use a selection of machines including Passap Duo 80, Brother and Knitmaster manual/electronics and industrial machinery as well as specialist linking and overlocking facilities.

The five days will be tightly structured with demonstrations supported by clear notes and discussion, followed by intensive periods of practical work.

The tutor is Vikki Haffenden BA (Hons)

Date: Monday 27th July 1992 - Friday 30th July inclusive. 9am-4pm.

Venue: The Fashion Textile Department, Brighton Polytechnic, Finsbury Road, Brighton BN2 2UU. Tel: daytime 0273 623940/643210/600900, evening 0273 722336.

Machinery, yarns and basic art materials will be provided, as will refreshments and lunch on the five days. Cost £150 per person. Lists of local accommodation are available.

MACHINE KNITTING COURSES IN EDINBURGH

Jewel and Esk Valley College has several machine knitting courses which cater for all levels of knitting ability.

All courses will be beginning again in August 1992.

The proposed courses include three SCOTVEC modules designed for the beginner, each module requiring attendance of half a day per week for thirteen weeks. These courses are offered as a one year course.

The NWRAC Home Machine Knitting Course requires attendance of one full day per week for two years for Part 1 and a further year for Part 2. This includes Pattern Drafting, Design and Practical Knitting and caters for beginners as well as advanced knitters.

A Cut and Sew Design Course is for experienced machine knitters and this is for one full day per week for eight weeks and is now a SCOTVEC module.

Courses for physically and mentally handicapped students are held at the Milton Road Centre and are free to registered disabled people.

Two ribber courses are also on offer and these are for half a day each week.

Knitted Skirt Production Courses have been run this year and have been very successful and it is hoped that these will start again as a course on panelled skirts and shadow pleated skirts, starting in August.

For further information contact Mrs Mavis Branton at Jewel and Esk Valley College, Eskbank Centre, Newbattle Road, Dalkeith, EH22 3AE. Tel: 031 663 1951 Ext 229.

BURGESS HILL, SUSSEX

The following machine knitting courses will be available from Oakmeeds Community School, Burgess Hill:

Saturday 3rd October, one morning session, particularly for anyone who does not yet have a machine and who would like more information.

Ten week evening course starting either Monday 21st September or Thursday 24th September.

Further details from Oakmeeds on 0444 23655 or from the tutor Dawn Latter on 0273 464821.

LATEST NEWS FROM CITY AND GUILDS GREENHILL COLLEGE IN HARROW

This college is once again offering the Machine Knitting Course for the next academic year, commencing in the autumn.

Places are not dependent on local residency so students who are willing to travel may still be able to join this stimulating and imaginative course.

The above information is for Part One, but great news! Those who have been waiting to take the newly published syllabus for Part Two, which is also run at Greenhill, starting in the autumn, should make contact either with the college or with the course tutor.

Sybil Kenton will again be the course leader, this time for both Parts One and Two. Times are: Part 1, Wednesday 9.30am—3pm and Part 2, Thursday 9.30am—12.30pm.

Open day

An open day is planned for those wishing to look at the course work and this will take place on Wednesday 3rd June.

Further information can be obtained from ACE Office at Greenhill, tel 081 422 2388 or ring Sybil on 081 954 3817.

A NEW CITY AND GUILDS COURSE

There will be a new City and Guilds Machine Knitting course at Abingdon College of Further Education, Northcourt Road, Abingdon,

Oxon. The course starts in September, on Monday evenings, 6.45pm to 9.15pm. For further details please contact the course tutor, Christine Eccles on 0235 523664.

KNITTING AND CROCHET GUILD... A NEW BRANCH

A new branch of the Knitting and Crochet Guild has recently been formed in Chester. At the moment there are about 12 members and they hope to encourage a few more people to join their circle. Anyone who is interested in going along to one of the meetings should contact Sue Lewis on 0244 676722.

SCHOOL OPEN DAY FOR MACHINE KNITTING

Swadelands School, Lenham is the venue for a Machine Knitting Day to be held on Saturday, 12th September 1992. The school is situated in the heart of the Kent countryside, halfway between the county town of Maidstone and the market town of Ashford on the main A20 trunk road.

Guest speakers

During the day there will be three guest speakers, a representative from Brother Knitting Machines, Anne Kent talking about tension swatches and Rosalie Davis talking about her own designs. There will be a number of stands and demonstrations and the afternoon will conclude with a fashion show.

A 'For Sale' board will be available — just fill in a postcard with details of what you want to sell, your name and address and/or telephone number and the price and get rid of all those unwanted items of equipment, yarn, kits etc. A ploughman's lunch can be purchased at £1.50. Tickets cost £5 without lunch, £6.50 with. Stands are available at £15. £5 deposit and £10 on the day please.

Cheques should be made payable to: Swadelands School. Please enclose an SAE for the return of the tickets.

For more information please contact Chris Godden on 0622 858267 or Chris Harvey on 0622 858553 (evenings).

CREATIVITY KNITTING WEEK AT FOLKESTONE LIBRARY

From September 29th to October 3rd 1992 there will be a creativity knitting week at Folkestone library. There will be displays of garments and design work from Brother UK and Ashford City and Guilds students as well as local clubs and individual designers. J.E.M.S. of Canterbury will be demonstrating knitting machines and the local Hilltop Spinning and Weaving Centre have promised their support. Hand knitting will also be represented.

Thursday will be a 'Talks' day and Saturday there will be a fashion show.

The event is being organised by Kent Arts and Libraries Officer, Mary Cunningsworth, herself a keen knitter and she may be contacted at Folkestone Library, Grace Hill, Folkestone, Kent CT20 1HD. Tel: 0303 850123.

MACHINE KNITTING SUMMER SHOW

At John Ruskin College, Selsdon Park Road, Selsdon, South Croydon, Surrey.

Fashion shows, lectures, demonstrations, yarns, patterns, books etc. Pfaff, Brother, Singer and Silver Reed knitting machines.

Machine Knitting 'surgery' — your knitting questions answered by Hazel Ratcliffe. Machine knitting maintenance by George Guthrie and lectures by Hazel Ratcliffe, Ann Brown, Jenny Rose, Viv Pain and Dot Clancy.

Prices are: entrance tickets £3.50, buffet lunch £3.50, ploughman's lunch £2.00, lectures £2.00. For a booking form or further details contact Anne Kent, 28 Quail Gardens, Selsdon Vale, South Croydon, Surrey CR2 8TF. Please enclose SAE.

COMPUTER TEXTILE DESIGN GROUP

It is proposed to form a Computer Textile Design Group for anyone interested in designing on the computer (Macintosh, IBM or any other make) for embroidery, knitting, lace, weaving, crochet, braid-making, patchwork or quilting.

The aim of the group will be to exchange help, information and ideas about computer graphics. This will initially be in the form of a quarterly newsletter, which will include reviews of painting and drawing software, articles on designing, reports on computer shows and information about the people already working in the field. We hope to arrange meetings, demonstrations and courses in the future. For further information please write enclosing an SAE to Valerie Campbell-Harding, Long Thatch, Vernham Dean, Andover, Hampshire SP11 0LE.

ELECTRO KNIT '92

26th and 27th September 1992, the **biggest seminar in the UK**.

Over 30 leading tutors lecturing on all aspects of machine knitting. **See and Learn** all available Computer Software Packages plus the latest machines and technology from Brother, Passap, Silver Reed and Singer.

Course details and advance booking forms available from Dianne Thacker, Miles of Yarn, 1 Naseby Gardens, St Neots, Cambs PE19 2EH. Tel: 0480 473449.

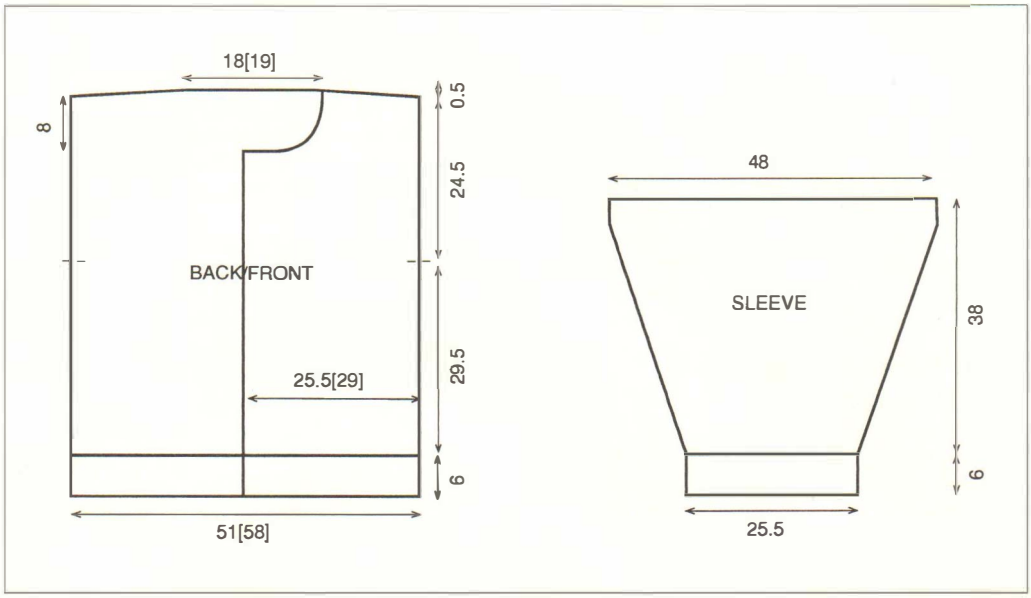
Trade show only

Tickets available from the above address. Saturday and Sunday 26th and 27th September 10am — 5pm at Stevenage College of Further Education, Monks Way, Stevenage, Herts.

MACHINES: *These instructions are written for all Singer or Superba double bed machines*
YARN: *Bramwell Duo Magic*
FIBRE CONTENT: *100% Acrylic*
COLOUR: *We used Jade (MC)*
STOCKISTS: *If you have any difficulty in obtaining this yarn, please write to F.W. Bramwell & Co Ltd, Unit 5, Lane Side, Metcalf Drive, Altham, Accrington, Lancs BR5 5TU*

Pin Tuck Jacket

DESIGNED BY MONICA BYWATERS



SIZES
To suit bust 86-91[97-102]cm.
Finished measurement 102 [116]cm.
Length 60.5cm.
Sleeve seam 44cm.
Figures in square brackets [ ] refer to the larger size; where there is only one set of figures, this applies to both sizes.

MATERIALS
Bramwell Duo Magic.
1[2] x 500g cones in MC.
1 x 50cm open ended zip.

MAIN TENSION
40 sts measure 14.5cm and 40 rows measure 4.25cm, over pin tuck patt and counting Ns on BB only (tension dial approx 3/4 = MT).
Tension must be matched exactly before starting garment.

ABBREVIATIONS
See page 21.

NOTE
Pin tuck side is used as right side.
Measurements given are those of finished garment and should not be used to measure work on the machine.

PATTERN NOTE
Use Diagram 1 to make geometric card/program/ set up pattern.
Use double row function and reverser switch in upper position. Set BB to slip and RB to K throughout.

SPECIAL NOTE
Sts on BB only counted throughout. Sts on FB should be inc, dec or cast off to suit.

BACK
Push 140[160] Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 2x1 rib. CAR. Using MC, cast on and K3 tubular rows. Using T1/1, K36 rows.
Set RC at 000. Using MT, start and work in patt (see patt note) throughout. K until RC shows 280. Place a marker at each edge. K until RC shows 510.
SHAPE SHOULDERS
Cast off 15[18] sts at beg of next 6 rows. Cast off rem 50[52] sts loosely.

LEFT FRONT
With RB in position set machine for 2x1 rib. Push 70[80] Ns on MB and corresponding Ns on RB to WP. Work as given for back until RC shows 427. (K1 extra row for right front).
SHAPE NECK
Cast off 15 sts at beg of next row, K1 row. Cast off 2[3] sts at beg of next row, K2 rows. Dec 1 st at neck edge on next and every foll 3rd row 8 times in all. 45[54] sts. K until RC shows 510. (K1 extra row for right front).

SHAPE SHOULDER
Cast off 15[18] sts at beg of next and every foll alt row 3 times in all.

RIGHT FRONT
Work as given for left front, noting difference in rows to reverse shaping.

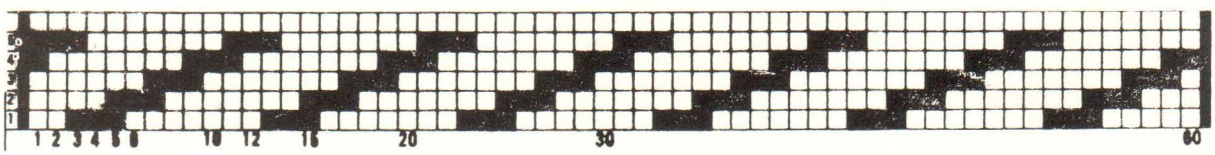
SLEEVES
With RB in position set machine for 2x1 rib. Push 70 Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 2x1 rib. CAR. Using MC, cast on and K3 tubular rows. Using T1/1, K36 rows.
Set RC at 000. Using MT, start and work in patt (see patt note) throughout. K10 rows. Inc 1 st at each end of next and every foll 10th row 30 times in all. 130 sts. K until RC shows 356. Cast off loosely.

NECKBAND
With RB in position set machine for 2x1 rib. Push 140 Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 2x1 rib. CAR. Using MC, cast on and K3 tubular rows. Using T2/2, K45 rows. Transfer sts to BB. Using MT, K1 row and WK.

POCKETS (WORK TWO ALIKE)
Push 40 Ns to WP. Using WY and MT, cast on and K a few rows ending CAR. Using MC and T5, K100 rows. Cast off.

TO MAKE UP
Join shoulder seams. Set in sleeves between markers. Fold pockets in half and insert into side seams above ribs. Join side and sleeve seams. Pin neckband in position on right side and finish by backstitching through last row worked in MC. Turn band in half to inside and slipstitch down. Pin and then sew zip into position at centre front.

DIAGRAM 1



Outlook for Autumn

by Jean Wiseman

This month's survey for Autumn/Winter '92/'93 covers a gamut of ideas and predictions garnered from wholesalers and designers at some of the recent trade exhibitions and showrooms

EMRECO INTERNATIONAL

Important themes at Emreco International make a strong fashion statement. The long and loose-fitting shape is popular in tunic styles or bold jackets and cardigans — all to be partnered by a choice of leggings; short, flirty skirts or long, lean trousers. Tartan is well to the fore and fringing is another new look. Colours follow through the tartan theme in co-ordinated knitwear in tones of Sapphire, Emerald, Poppy, Navy, White and Taupe.

JACKETS

Jackets are often in bold Intarsia patterns or Jacquards and fully lined to hold their shape. The leaner look of the traditional cardigan is seen in a collarless 'V' neck shape with gold buttons.

ELEGANCE

The chic and timeless elegance of lambswool angoras are given a nineties styling with the longer tunic line; this versatile group features cowl, turtle, polo and crew necklines and highlights wrap effects and twin pockets. Textures abound in wool mixtures, mohair, chenille and bouclés and there are rib knits, cables and a variety of appliqué, beaded, embroidered and abstract designs. Embroidery of various kinds included French darning, satin stitch, chain stitch and others is used to highlight the patterns, often florals, of many of next season's knitwear designs.

1. Indigo and Gomatex Fleece zipper tunic
2. Bold 'V' neck Fair Isles
3. Romney Marsh smock with jersey leggings
4. Beaded Fair Isle jacket with lace body and sleeves

PRINGLE

Pringle of Scotland explores every element of the classics, redefining them in terms of style, colour and shape, creating a strong, contemporary mood.

Today's accent on all that is good in terms of quality, style and value centres upon a way of life. An active lifestyle may be divided between city and country, social endeavours and home life and the resultant collection makes comfort an essential, style a prerequisite and colour and co-ordination a fact of life. The collection is a personal expression of individual taste.

In a body-conscious year, skinny ribs, bodysuits and leggings produce the basics of total knitwear dressing in modern life, while tunics and oversized rib and cable knits envelope and cocoon the body. With cashmere for luxury, super geelong lambswool is important for versatility and worsted lambswool for its excellent weight for draping and movement, not forgetting its body-hugging appeal. 2 ply lambswool and Shetland yarns are ideal for the big country knits and Fair Isle designs for active weekend wear.

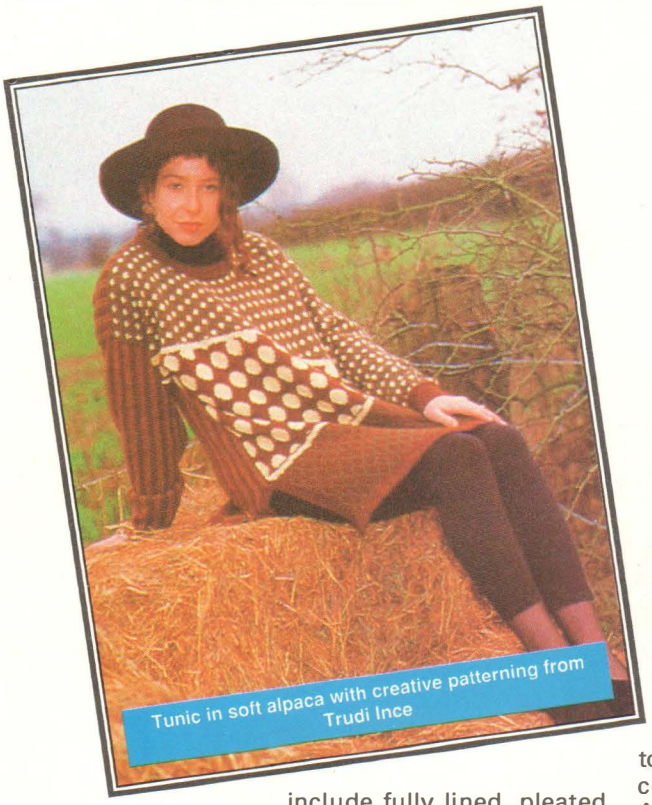
Cashmere Intarsia tunic with cropped leggings from Robertson of Dumfries

COLOURS

These are divided into *Stormy*, tinted neutrals inspired by the undergrowth and winter vegetation. *Blue Cast*, greens and greys are mixed with mid-darks for a modern, classic look. Planet — nature's own softened brights inspired by the colours of ancient tartans and the mystique of Camelot, Medieval Orange, Tor Red and Fraser Blue.

BELLA FREUD

Last year Bella won a fashion award for innovation and she now offers knitwear for comfort with aplomb. "Dress to devastate", she advises "in Indian Princess leggings and matching tunic with gold trim, in charcoal, fawn or lurid green". Simple dresses have lace knit sleeves, or for leisure Pop



Tunic in soft alpaca with creative patterning from Trudi Ince

Black and cream jackets, jumpers and hats from Penny Burdett

Art Tartan twin sets emphasise one of the most popular themes for the new season.

TRUDI INCE

This is a company established just three years ago to provide exclusive knitwear which is bought by buyers from the USA and Japan as well as the UK. Designs include original classics, some traditional and others flamboyant in colouring and style. Patterns vary widely throughout the collection from those based on the English rose garden in beautiful eight fold cotton, to the rich colour combinations of the Victorian tile designs with gold Swiss darning.

ARTIST RANGE

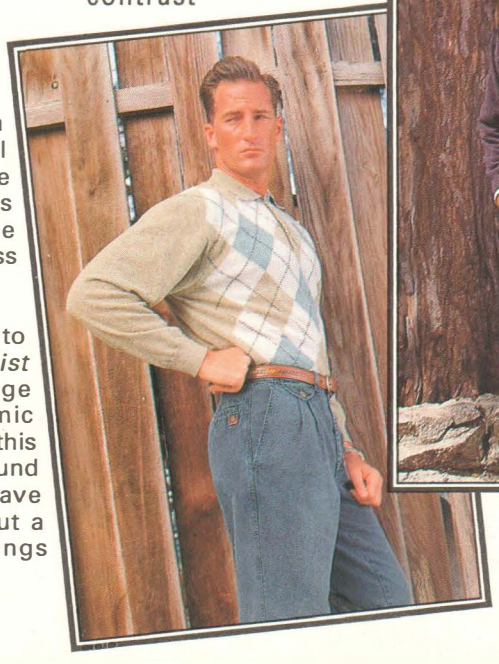
Bright jazzy colours are to be found in the *Artist* range which has large sunflowers and a comic styling. Checks are 'in' this season and are to be found in the Intarsia knitweave *Caledonian* range, but a whole host of stylings include fully lined, pleated coats, jackets with quilted or patterned linings, tunics, jumpers, waistcoats, throws and large wraps.

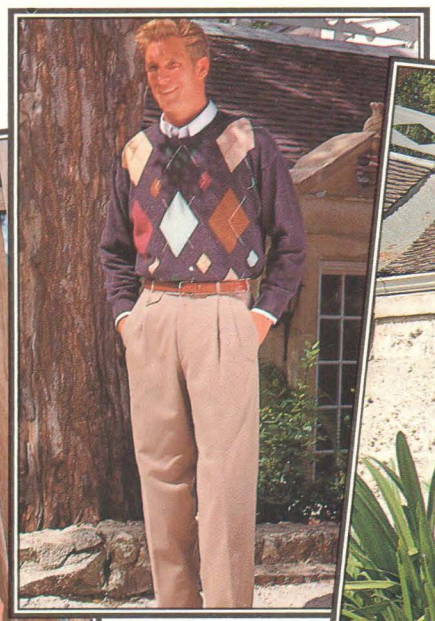
KNITWEAR FOR THE MEN

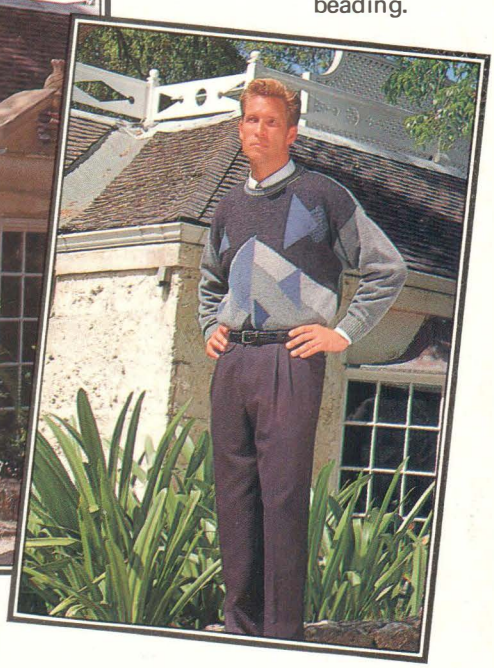
Men's knitwear is of much importance. *Gardeur* has the themes of music as inspiration, *Rhapsody*, *Serenade*, *Pastorale* and *Romance*. Warm harmonies in tune with cool contrast compositions interpret the topical potpourri of the new colour tones of the Autumn/Winter 1992/93 season. Fine qualities and mixed arrangements of wool/silk and in silky-touch and high tec fibres produce a raised look together with classic styling which sets the tone for an individual material look. Voluminous bouclé yarns in dry consistency, mouline and melange yarns characterise an elegant sportiness.

TO SUMMARISE

Briefly summarising, the season offers up-dated classics, emphasis is on long tunics worn with leggings or flirty skirts plus large throws, great play on checks and tartans, and a fresh accent on patterns provided by embroideries and beading.







From the Gardeur collection

COMPETITION

WIN

A NEW HOME 'MY COMPACT' SEWING MACHINE WORTH £299 IN OUR EASY-TO-ENTER COMPETITION

Every machine knitter knows that a sewing machine is the most useful adjunct to her craft, and there's a beautiful New Home 'My Compact' to be won in this month's competition.

Beautiful in appearance and reliable in performance, the 'My Compact' has many useful features including a built-in needle threader, magnetic type horizontal full rotary hook — jam proof and eliminating bobbin case for convenient bobbin insertion, removal and cleaning, with thread visible below the see-through side plate; accessory storage, conveniently stored inside the extension table; convertible free arm with extension table sliding out of the way easily to reveal the free arm, handy for sleeves, cuffs and other circular work PLUS snap-on feet, automatic declutch bobbin winder, automatic four step buttonholer and slitted thread take-up lever! Also provided is a concealed carrying handle which does not interfere with the appearance yet makes the machine easy to carry.

HOW TO ENTER

Listed below are three easy questions about the New Home 'My Compact' sewing machine. Just write your three answers marked 1, 2 and 3, on a postcard or on the back of an empty, sealed-down envelope, add your name, address and telephone number and send your entry to 'New Home Competition', Profitable Machine Knitting, PO Box 9, Stratford-upon-Avon, Warwickshire CV37 8RS, to arrive not later than July 31st 1992.

1. **What feature makes needle threading easier?**
2. **Where is the accessory storage?**
3. **What makes the 'My Compact' easy to carry?**

RULES

The prize will be awarded to the sender of the first correct entry drawn after the closing date.

The competition is open to all readers resident in Great Britain and Northern Ireland except employees and their families of Litharne Ltd and New Home (Janome).

There will be no alternative, cash or otherwise. The decision of the Editor and Judges is final and no correspondence can be entered into. Entries arriving after the closing date or not complying with the rules will be disqualified.

The prizewinner will be notified and the result published in a future issue of *Profitable Machine Knitting*.

If you are not lucky enough to win and you would like further information on the New Home range of sewing machines, contact the New Home Sewing Machine Co. Ltd at Cromwell Road, Bredbury, Stockport, Cheshire SK6 2SH. Tel. 061 430 6011.

Quick reference

ANDY LEVICK tries out some quick reference 'How To' cards and 'Notes' for the E6000, Creation 6 and the Duomatic 80

Irene Krieger, a lady we all know (or should do) has brought out a series of cards with quick reference information. The boon about these cards is that they save endless time sorting through the instruction book, and you can put the card you are working with on to the pattern clip on the yarn mast so that it is in front of you. The set of cards which I have is for the E6000 and there are four cards, each with a different heading — How to Enter the Basic Programme, How to Work the Knitting Programme, How to Deal with Error Messages and How to Cast Off. I am delighted with these cards. As a mere beginner on the E6000 I must say I was more than confused with the instruction book information and my phone bill to Grace Hayward — whom I call my Help Line — was getting larger by the hour...

In addition, there is a booklet entitled *Computers and Creation 6* (what you need to know, simply explained). I gather that at the time of writing, about 10 per cent of E6000 users have Creation 6 and from what I have been able to glean, about 75 per cent of these are in need of simple information on how it works. This booklet will be very useful for these people because it is a sad fact, that unless your dealer knows what he or she is talking about, or you have a friendly computer expert living nearby, you have to come to grips with this creation yourself. So well done Irene for starting us off on the right foot.

The booklet and the 'How To cards' are sold direct to the public by Irene Krieger for £3, plus postage. You should write to 19 Merton Hall Gardens, London SW20 8SN for full details enclosing a stamped addressed envelope, PLEASE.

In addition to the series for Electronics, there is a similar set available for the Duomatic 80. You can get 'How To' cards on the Tricofit, the U100E, the Form Computer, the Deco and Freeing a Jam. The 'How To' cards are sold singly at 80p each plus 20p postage and packing or £3 for the set of four in a plastic wallet plus 40p (pp, U.K. only) Additional wallets are available at 50p each if ordered with cards. You should state whether you want Duo 80 or E6000 (or both).

Irene Krieger has also written other 'How To' books which are £2.50 each including postage and packing — *How To Design a Basic Straight Skirt, Variations on a Basic Skirt* and *How to Cut and Sew*.

From about mid-1992 Irene proposes to bring out 'How To' cards on Casting On, Increasing and Decreasing and Lace. There is to be a quick Tutorial for Creation 6 as well as a Creative Guide to Creation 6, so there is much to look forward to in 1992 and beyond.

I heard from Ann Biesty the other day (the distributor of the Carmen Reuter *Notes on Understanding and Enjoying your Passap/Pfaff 6000 Electronic*) and it would appear that Carmen is also writing Notes on the Creation 6. Like the E6000 Notes, those for Creation 6 will have a mix of basic and advanced subjects, and useful ideas. The Notes will be fully illustrated and the price of each set will be £4.50 postage included. There will be at least four issues. For further details, please send a stamped addressed envelope to Mrs Anne Biesty, 72 South Hill Avenue, Harrow, Middlesex HA2 0NH.

Well this is all. Thank you to all those knitters who have taken time to write to me. It really has been very much appreciated. Keep knitting our way.

Andy L

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Computer software for knitters

In this issue ANGELA GORDON looks at yet another software package for machine knitters, this time it is the PC Card and Designer by HTB Computers Ltd

DESIGNER

Designer is used for creating gridded patterns for knitting, embroidery, rugs etc. The design may be printed out in gridded format or as a list of row by row instructions, but it does not have the facility to print out punchcard/mylar sheet templates. It is also not stitch proportioned and has very similar facilities to ***PC Card****. As we are mainly machine knitters I will describe some of the features of* ***PC Card****.*

PC CARD

PC Card *is a program used for creating punchcard and /or mylar sheet designs with a computer and then printing the templates.*

WHAT DO YOU NEED?

To use the software you will require a PCW, PCP6128 or IBM compatible PC. Printouts require a dot matrix printer, preferably EPSON compatible if you require templates which are the correct size to lay your punchcard or mylar sheet over. I should point out that the program will not run the Amstrad PCs, at least it would not run on our old Amstrad 1640. Amstrad are known to be 'not quite' fully IBM compatible and this program is a typical example, it does work fine on all our Viglen computers.

TO INSTALL THE PROGRAM

To install the program on to a hard disk it is necessary to turn to the appendix in the back of the User Manual and follow the simple instructions. If you do not have a hard disk you should make a copy of the program and work from it, saving the original for emergencies.

Once the program is installed you should practice using it for a while before the serious work begins.

The MAIN MENU consists of:

Create a new card, used to start a new design.

Treat an existing card, continue work on or change an existing design.

File management, deleting cards, naming them etc.

Quit the program, finish using the program and return to operating system.

The four options are selected by using the up and down arrow keys to highlight your choice and then pressing ENTER.

CREATE

To create a new card you will be given several size options including standard 24 stitch punchcards, mylar sheets and the option to choose the number of rows. Should you have a machine with a 12, 18 or 30 stitch (or for that matter any other number between 0 and 40) repeat you can define the size up to 60 rows by 40 stitches.

It is not possible to create patterns to exactly fit a sweater or the whole needle bed, 60 stitches is the widest facility for mylar sheets. The companion program DESIGNER, could be used for large Intarsia or electronic designs.

SELECTING THE COLOURS

The next step is to select the colours you will be working with. These are displayed to the right of the screen and you may use up to eight colours for a design, including the background colour.

Colours are selected by typing the relevant ink number which appears next to the block of colour and you are then expected to name the colour. The names given will appear on the printout so make them relevant to the design.

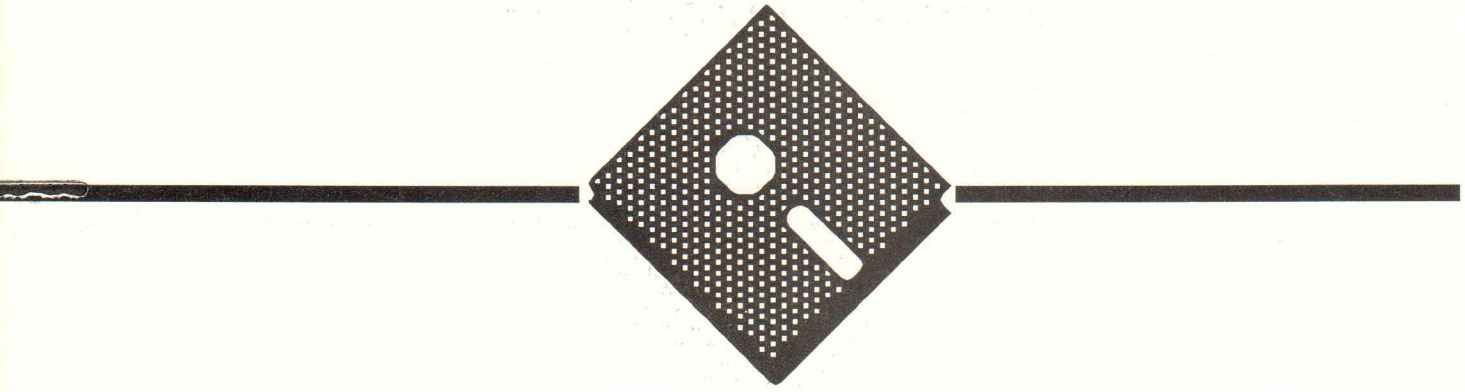
The first colour chosen is the background colour and all subsequent colours are the foreground.

Once happy with the size and colours, you must give the card a title — use one which will easily identify the design.

This title is printed out on the Template.

MOVING AROUND

You are now in your working area and have a



block on the right which is your actual pattern area. Moving around within the pattern area is achieved by using the up, down, left, right arrow keys and Y,U,G,H character keys for moving diagonally. The cursor will print a rectangle in the colour being used on every rectangle moved to. To move without marking the design select colour 0 (zero).

The colours are selected by the number denoting the order in which you selected them, not by the ink number. For example, if you selected ink 7 which is light grey as your second colour, you would USE the ink by typing the number 2.

The colour being used is shown at the top right of the screen. Should you ink in a rectangle with the wrong colour, just place the cursor on the rectangle and type the correct colour number.

On the left is a menu window showing the editing facilities. Most are self-explanatory such as Abandon card, Erase design, File away card, Print and Quit.

Block fill can be used with the Rectangle option, to set a number of rows and stitches to a certain colour and then create the pattern in a different colour, thus changing the background colour of certain rows.

The Circle (same number of stitches and rows, so a squashed appearance will be the knitted result) and Knitting Circle (less stitches than rows, so a correctly proportioned circle results when knitted) options are useful but you must mark the diameter horizontally or it will not work.

A window can be drawn around an area of pattern which can then be Moved, or Copied into a different part of the card. The Window can also be reflected up, down, left or right.

Part, or all of the card can be saved as a Motif. Should you wish to incorporate the design into another one then it must be saved this way. A Card which has been Filed cannot be called into another design. I had problems Loading the Motifs unless I had the same inks selected.

It is necessary to know the names of all motifs/cards/files as there is no on-screen prompting for this, so I suggest that you keep written records. It is possible to list the file names from the disk drive prompt, before loading the program, if necessary.

PRINTING

Printing out your designs is fairly simple just by following the prompts on the screen. The manual describes each one in detail and I have included examples of an electronic template, electronic graphic printout which shows each individual colour, and a multi-colour punchcard template.

Multi-colour design sheets can be printed with either one line per colour or one template per colour. I tried this out because double Jacquard cards are very time-consuming to produce and I thought this would be a very useful feature. One template per colour (Passap and Silver Reed electronics) works fine, but the single line per colour is unusual!

As we all know, we must knit two rows of each colour for ease of using the colour changer and this is normally achieved by converting two rows of Fair Isle pattern at a time.

This program, in theory, converts one row at a time and has a blank row after each colour, so that, for a three-colours in a row pattern, you will knit six backing rows to every single right side row. This worked where there were only two colours per row but had single rows where there were three. In effect you would have to change colour at the wrong side of the machine. I do not feel that this is a satisfactory way of producing double Jacquard and if it were my only program I would certainly revert to working them out on paper.

SUMMARY

There are still several bugs in this program, even after I obtained an update to the first disk.

Using the file maintenance is rather a hit and miss affair and there were an unacceptable number of unexplained 'crashes' whilst trying to re-use an existing card or whilst loading motifs.

I personally feel that this software has been launched before being fully tested and strongly suggest that anyone experiencing difficulties with their current copy contact the manufacturers, requesting an updated version. This should hopefully solve their problems.

POTENTIAL IS THERE

This program does have potential, is easy to use, and at only £19.95 for PCW and CPC6128 or £24.95 for the PC version (provided you avoid the bug areas until they are all finally eliminated) could be very useful for designing and printing out your punchcards and mylar sheet templates.

IMPORTANT

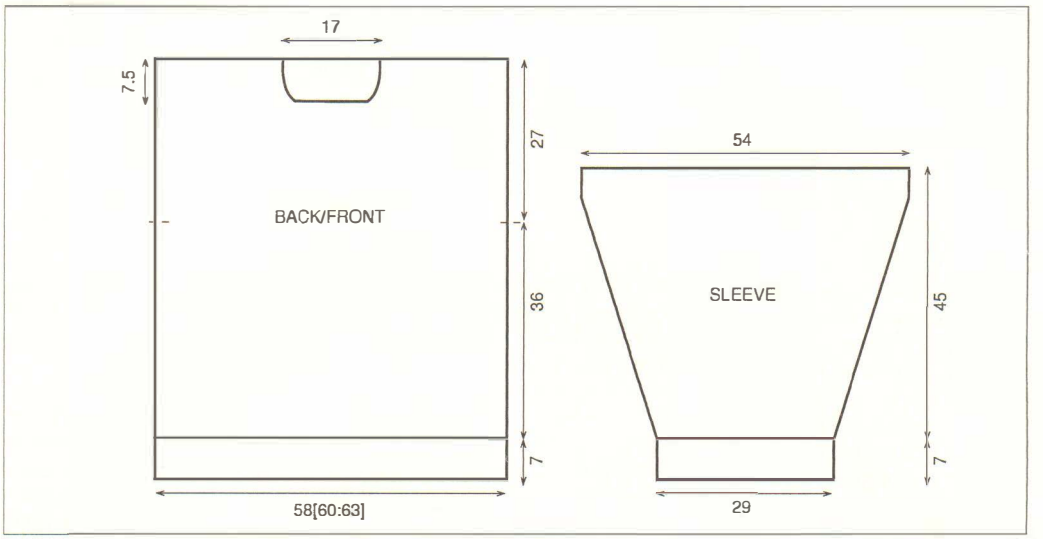
I should point out that my comments about bugs and crashes relate to the PC version that I was testing — other versions may not suffer in the same way.

These programs are available from HTB Computers Ltd, Broadwater House, Broadwater Road, Romsey, Hampshire SO 51 8GT.

Man's Garter Stitch Guernsey

DESIGNED BY CAROLE BAKER

MACHINES: *These instructions are written for standard gauge punchcard or electronic machines with garter carriage. We used a Brother KH950i with KG93 garter carriage*
YARN: *Forsell 4 ply Pure New Wool*
FIBRE CONTENT: *100% Wool*
COLOUR: *We used Shade 100 Ivory (MC)*
STOCKISTS: *If you have any difficulty in obtaining this yarn, please write to T. Forsell & Son Ltd, Blaby Road, South Wigston, Leics, LE8 2SG*



SIZES
To suit chest 102[107:112]cm.
Finished measurement 116[120:126]cm.
Length 70cm.
Sleeve seam 52cm.
Figures in square brackets [ ] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS
Forsell 4 ply Pure New Wool.
2 x 500g cones in MC.

MAIN TENSION
29 sts and 42 rows to 10cm measured over st st (tension dial approx 6 = MT).
Tension must be matched exactly before starting garment.

ABBREVIATIONS
See page 21.

NOTE
Knit side is used as right side.
Measurements given are those of finished garment and should not be used to measure work on the machine.

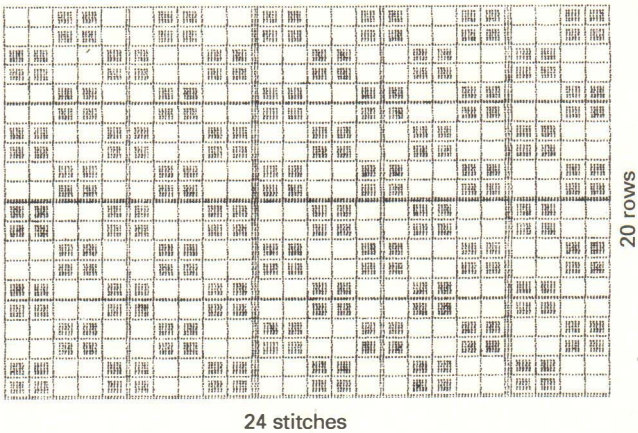
PUNCHCARD PATTERN/MYLAR SHEET
Punch card or mark mylar sheet before starting to knit — if necessary.
PUNCHCARD MACHINES: 2x2 rib patt and basic garter stitch may be available as a basic punchcard in garter stitch pack — so check before punching. Similarly the 2x2 'check' patt may be contained in a basic card set with the machine.
ELECTRONIC MACHINES: 2x2 rib patt is No. 534 from *Stitchworld* patts. Garter stitch patt is No. 537 from *Stitchworld*. Check basic *Stitchworld* patts if appropriate as 2x2 check patt is readily programmable from a number of sources.

PATTERN NOTE
When working garter stitch bands, set pattern/punchcard so that 4 ridges are obtained on right side of work and 3 on wrong side.
PATTERN BAND: Attach garter carr at R. **K7 rows garter stitch. K30 rows double moss stitch (the 2x2 'check' patt)**.
BACK: Rep from ** to ** once more. K7 rows garter stitch, K15 rows double moss stitch.
SLEEVES: Work band once only, then K7 rows garter stitch.

SPECIAL NOTE
Pattern written for garter carriages with cast on facility. If you are unable to cast on using the garter carriage (or prefer not to) then work thus:
Push Ns as required to WP. Using WY and main carriage, cast on and K a few rows ending CAR. Using nylon cord, K1 row. Using MC, cast on by hand over nylon cord and K1 row. (CAR). Remove main carr and continue as pattern instructions, simply omitting the casting on procedure.

BACK
Push 168[174:182] Ns to WP. Set up garter carr at R. Using MC and MT-1, cast on. Insert punchcard/program patt for 2x2 rib on first row.
Set RC at 000. Using MT-1**, K29 rows. CAR. Remove garter carr and replace with main carr.
Set RC at 000. Using MT* K until RC shows 150. Place a marker at each edge. K until RC shows 180. Work patt band (see patt note). RC shows 276.
SHAPE SHOULDERS
Cast off 59[62:66] sts at beg of next 2 rows. WK over rem 50 sts.

FRONT
Work as given for back until RC shows 240.



SHAPE NECK
Note punchcard/mylar sheet/program row. Using nylon cord, K 20 sts at centre and all Ns at L by hand, taking Ns down to NWP. Cont on rem sts at R for first side. Keeping patt correct throughout, dec 1 st at neck edge on next and every foll alt row 15 times in all. K until RC shows 276.
SHAPE SHOULDER
Cast off rem 59[62:66] sts.
Unravel nylon cord over 20 sts at R (originally the centre 20 Ns). Using main carr, WK over these sts.
Reset RC at 240. Garter carr at L. Reset patt to noted row and continuing in patt, work left side to correspond with right.

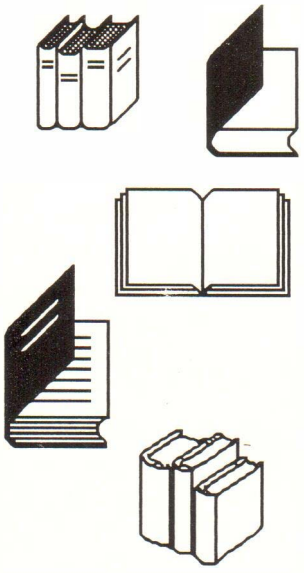
SLEEVES
Push 84 Ns to WP. Work as given for back to *. K4 rows. Inc 1 st at each end of next and every foll 5th row 37 times in all. 158 sts. *At the same time* when RC shows 146, remove main carr and replace with garter carr. Keeping shaping correct, work pattern band (see patt note). RC shows 190. Cast off loosely.

NECKBAND
Join one shoulder seam.
Push 134 Ns to WP. Work as given for back to **. K25 rows. Remove garter carr and replace with main carr.
With right side facing, pick up neckline edge and hang evenly on to Ns.
Using MT+2, K3 rows and WK.

TO MAKE UP
Block and steam press pieces to correct measurements. Join remaining shoulder seam. Set in sleeves between markers. Join neckband seam. Finish neckband by backstitching through last row worked in MC. Turn band in half to inside and slipstitch down. Join side and sleeve seams.

Reading matters

by ANDY LEVICK



You will recall that a short time ago I reviewed an In-Ex Book for garments for the younger ladies — the little princesses. Well, I am delighted to see Book No. 5 from In-Ex, six designs by Beverley for use with the shadow pleated steaming kit. Priced at £5. 95 including postage and packing from In-Ex Ltd, P.O. Box 1459, Windsor, Berkshire SL4 2TP, it is a very good addition to the series.

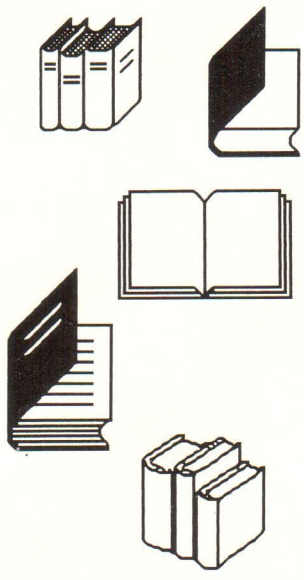
I always think that the shadow pleated skirts have great potential whether you are thin or matronly (a good word that, hides a multitude of explanation!) and there are five designs for skirts in this book knitted in a variety of yarns from Bramwell, Bonnie's and Denys Brunton. I did like the choice of skirt weight and the different yokes, one beaded, one smock-effect and plain, all extremely pretty and what a smart way to ease the excesses away! However, the sixth design has really caught my imagination. It is called 'Shadow Pleated Trousers' but my pet name is 'Turkish Pants'. They are super, just the thing for those who want to create an impression at a party, not to mention the belly dancers among the knitting fraternity! Seriously though, for formal wear or lounging they are just the job.

Wendy Phillips never stops, she is always producing books of punch-card and mylar sheet designs for machine knitters. I picked up *Alphabets and Numbers* the other day and was very pleased to see the good variety of designs and, in particular, the pictures which knitted with the appropriate letter of the alphabet, make extremely good garments for children, for sale. And not content with giving you a real excess of letters and numbers you also get some blank graph sheets and tracing sheets. I always find that Wendy Phillips products are so reasonably priced and I got this one for under £4. You can get these books at your good machine knitting stockist.

There is a book which I should have reviewed some time ago, but it was 'borrowed' before I had a chance. This is Peter Spurgeon's *Easy Guide to Fair Isle Techniques* and is written for the Passap/Pfaff Duomatics and E6000. I think that this is a really excellent book and it gives much information on the yarns to use, the tensions achieved with them and for both machines. There are examples of two, three and four colour knitting and the summaries with each design are very helpful. A great deal of thought has gone into this book and I think it would be a help for all those of you,whatever machine you use, who have trouble with yarns and tensions. The price is £4.95 plus 65p postage and packing and is available from Peter Spurgeon, Spurges, Picket Place, Andover, Hants, SP116LY.

Happy reading.

Andy L.



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New yarns

KING COLE

King Cole is pleased to announce the launch of three additional shades to its BABY 3ply range. Previously only White has been available in this quality but now Primrose, Pink and Sky have been added.

The yarn is available in 100g balls of 100% acrylic and the rrp of the yarn is £1.75p per ball.

For any further information regarding this yarn or any of the yarns in the King Cole range, contact Mrs Beth Whitley, King Cole Ltd, Merrie Mills, Old Souls Way, Bingley, West Yorkshire, BD16 2AX.

YARNARAMA

On 24th March this year, Yarnarama acquired from the owners, Firth and Marshall Ltd, the exclusive right to use the trading name of Pamela Wise Designer Yarns, the old-established and well known producers of high quality yarns, mainly used by specialist designers of exclusive knitwear.

Yarnarama already has a comprehensive range of Pamela Wise yarns in stock, and intends to further develop the range.

All existing Pamela Wise customers have been advised of the change of ownership and have received the latest yarn range and Yarnarama catalogue. All future business will be transacted from Wickham, as the London showrooms have now been closed.

If anyone would like details of the range and the Yarnarama catalogue, Yarnarama will be delighted to send them one, an SAE would be appreciated.

The Yarnarama range of yarns has also been extended considerably since last year, and now includes Bonnie's crepes and the new yarns from Bramwell and Forsell are now in stock.

For any further information contact Yarnarama, Webb's Land, Tanfield Lane, Wickham, Hants PO17 5NS. Tel 0329 834420.

NEXT MONTH

It will be the tortoise's turn to crawl out of our Cuddly Corner — we thought you'd like to see all the occupants!

We'll be taking a further peek at the autumn/winter influences in fashion and products, whilst staying in summer, we've useful cotton tops and sailor motif sweaters.

One of our regular designers was so excited about a new decorative product range, that she's given us a full working report with some novel ideas for applications.

Equally exciting to those of us who care about conservation is our business profile — about a company whose whole existence and product range concern recycling.

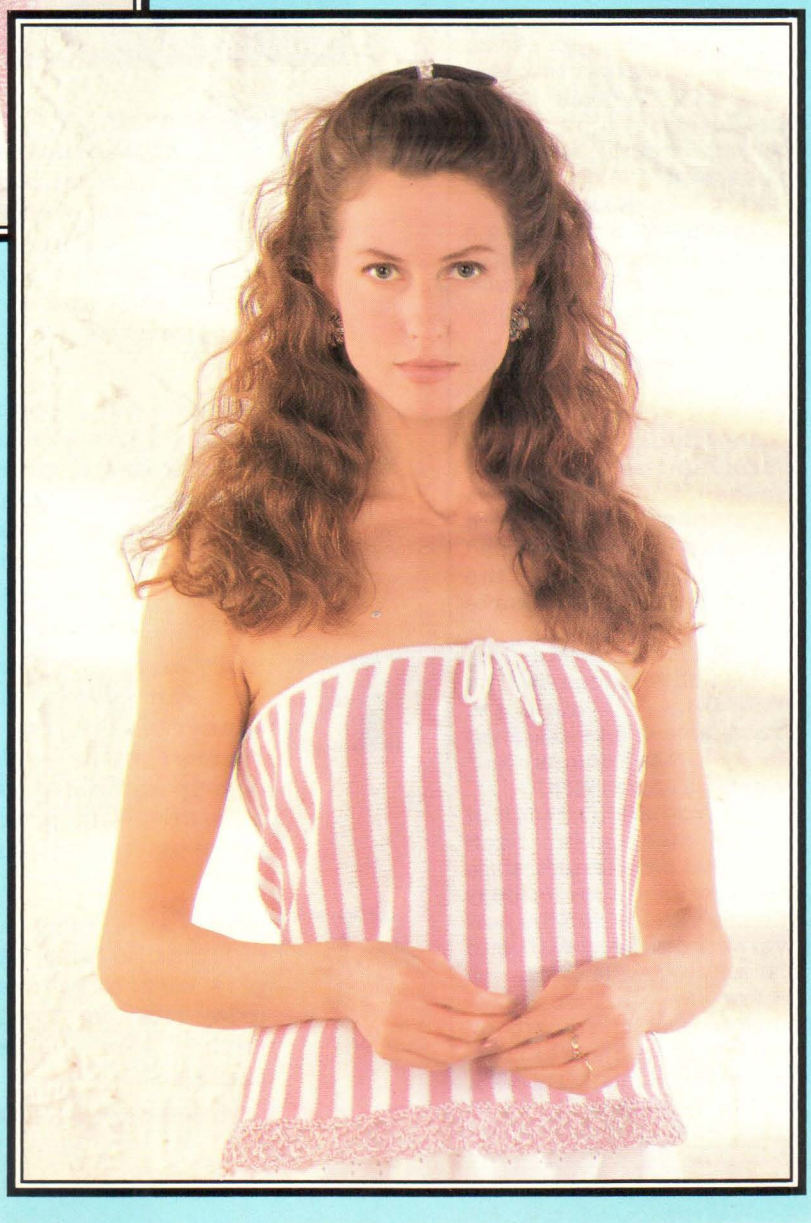
There are two very different features which give unusual ways of using lace (one together with the garter carriage).

Betty Abbott continues to advise us on elegant knitting and Rosemary Sheath gives valuable hints on 'visiting the bank'.

There are plenty of attractive and profitable items to knit — ranging from a tortoise — one of our popular Cuddly Corner features — to unisex sweaters and a baby's layette (to name but a few).

Together with news from around the country, and an exciting competition with a Horn ironing cabinet as the prize.

Whether you're at the machine or on the beach — ***BE SURE YOU DON'T MISS US!***

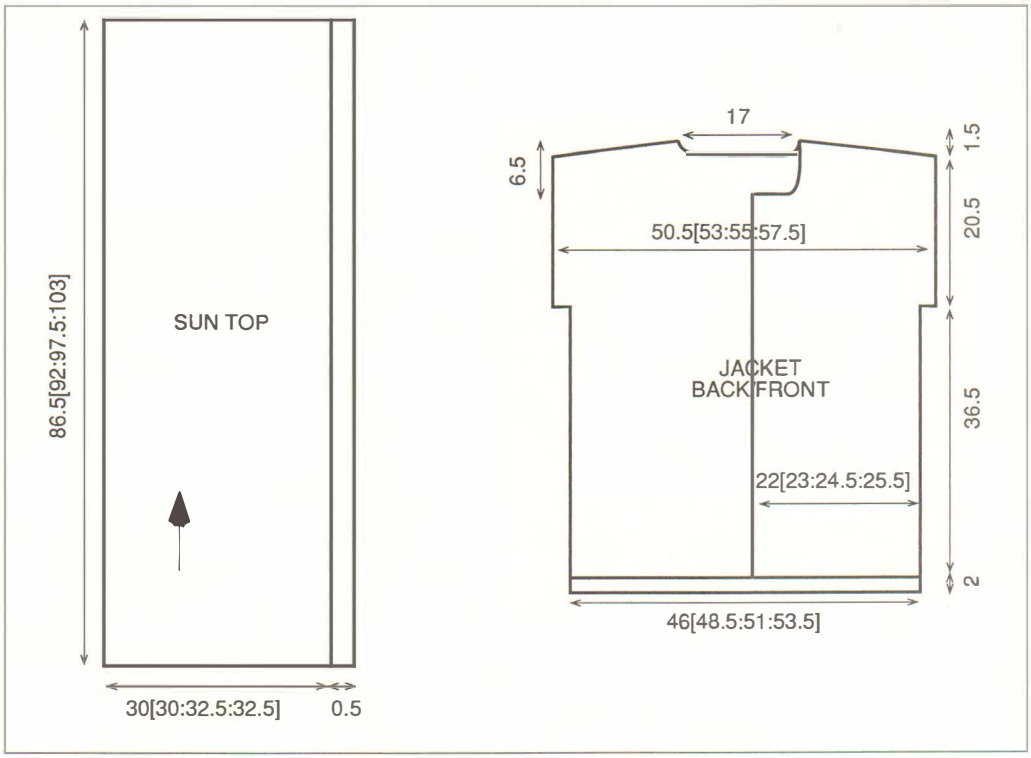


MACHINES: *These instructions are written for standard gauge machines*
YARN: *Brier Hey 3 ply Plain Cotton and Slub Cotton*
FIBRE CONTENT: Both yarns are *100% Cotton*
COLOUR: *We used Plain Cotton in Anemone (MC) and White (C) for the top and Slub Cotton in Anemone as (MC) for jacket.*
STOCKISTS: *To obtain these yarns, please write to Brier Hey/Many-A-Mickle, Mytholmroyd, Hebden Bridge, W. Yorks HX7 5PF*

Sun Top and Jacket for Beginners

DESIGNED BY ANNE KENT

I am designing this pattern on a very cold day in March. I hope by the time it is published in June, you will be tempted by the warm sunshine to knit this cool cotton set. This will give you a chance to practice some of the techniques used in the previous beginners designs. Next month I shall be using the ribber!



SIZES
To suit bust 81[86:91:96]cm.
TOP
Finished measurement 86.5[92:97.5:103]cm.
Length (excl. crochet trim) 30.5[30.5:33:33]cm.
JACKET
Finished measurement 92[97:102:107]cm.
Length 60.5cm.
Sleeve seam (excl crochet trim) 2cm.
Figures in square brackets [ ] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS
TOP
Brier Hey 3 ply Plain Cotton.
1 x 500g cone in each of MC and C.
JACKET
Brier Hey 3 ply Slub Cotton.
1 x 500g cone in MC.
Small amount of Plain Cotton (as for top) in C.
1 button.
1 x 3.5mm crochet hook.
Note: The top in first size weighs approx 150g and the jacket in first size weighs approx 250g — Brier Hey will supply their yarns in smaller amounts.

MAIN TENSIONS
TOP: 32 sts and 43 rows to 10cm measured over stripe patt (using Plain Cotton), after washing, drying and pressing (tension dial approx 6 on Silver Reed and Knitmaster and 5 on Brother and Toyota).
JACKET: 29 sts and 44 rows to 10cm measured over st st (using Slub Cotton), after washing, drying and pressing (tension dial approx 7 on Silver Reed and Knitmaster and 6 on Brother and Toyota).
Tensions must be matched exactly before starting garment.

ABBREVIATIONS
See page 21.

NOTE
Knit side is used as right side on the top and purl side is used as right side on jacket.
Measurements given are those of finished garment and should not be used to measure work on the machine.

PATTERN NOTE
STRIPE PATTERN: Hang a claw weight at right edge of work. Using MC and MT, K6 rows. Using C, K6 rows. These 12 rows form stripe patt and are rep throughout. There is no need to break yarns when changing colour, the weight at right edge will prevent them pulling tight.

SUN TOP
(WORKED SIDEWAYS IN ONE PIECE)
Push 96[96:104:104] Ns to WP. Using WY and MT, cast on and K a few rows ending CAR. Hang claw weight at right edge.
Set RC at 000. Using MC and MT, start and work in stripe patt (see patt note) throughout. K until RC shows 372[396:420:444] and WK. (62[66:70:74] stripes).
JOIN SIDE SEAM
Push 96[96:104:104] Ns to WP. With right side facing, pick up sts from below WY (at beginning) and hang on to empty Ns. With wrong side facing, pick up sts from below WY (at end) and hang on to same Ns. Using MC and MT, K1 row. Cast off.

TOP HEMS
BACK
Push 100[107:114:121] Ns to WP. Using WY and MT, cast on and K a few rows ending CAR. Using C and MT, K10 rows. Turn a hem by picking up loops of first row worked in C and hang evenly along the row. With wrong side facing and side seam to right, pick up half the sun top edge (ie. 31[33:35:37] stripes) and hang evenly along the row. Push Ns to HP, leaving carr set so that they will K and K1 row. Cast off.

FRONT
Work as given for back, BUT make a hole (for drawstring) on 2nd row by transferring 1 st at centre on to its adjacent N, leaving empty N in WP. Complete as given for back.

DRAWSTRING
Push 4 Ns to WP. Cast on by hand ('e' wrap). Using C, K approx 250—300 rows. Cast off.

BOTTOM EDGINGS
Base Row: With right side facing, using 1 end each of MC and C together, work 1 row of double crochet around bottom edge, slip stitch into first double crochet.
1st Patt Round: *Work 6 chain and slip stitch into the top of double crochet corresponding with start of next (body) stripe*. Rep from * to * all the way around.
2nd—4th Patt Round: Slip stitch into each of next 3 chain (you are now at centre of the 6 st chain loop). **Work 6 chain, slip stitch into next loop**. Rep from ** to ** throughout, ending 1 slip stitch into first slip stitch.

TO MAKE UP
Wash and dry, then block and lightly press to correct measurements. Join top hems at side seams. Thread drawstring through centre hole of top band and tie. (*Note*: If desired, elastic can also be threaded through top band).

Sun Top and Jacket for Beginners

JACKET
BACK
Push 134[141:148:155] Ns to WP. Using WY and MT, cast on and K a few rows ending CAR.
Set RC at 000. Using C and MT-1, K20 rows. Turn a hem by picking up loops of first row worked in C and hang evenly along the row.
Set RC at 000. Using MC and MT, K until RC shows 160.
SHAPE SLEEVES
Cast on 6 sts ('e' wrap) at beg of next 2 rows. 146[153:160:167] sts. K until RC shows 250.
SHAPE NECK AND SHOULDER
Set carr for HP and push 48[49:48:49] Ns at centre and 49[52:56:59] Ns to left to HP. Cont over rem 49[52:56:59] sts at right and K1 row (CAL). *Push 12[13:14:15] Ns at opposite side to carr to HP on next row. Push 1 N nearest carr to HP (thus automatically preventing a hole) and dec 1 st at neck edge (L) on next row*. Rep from * to * 3 times in all. Push all Ns at opposite side to carr to UWP on next row and WK over these rem 46[49:53:56] sts.
CAR. Push 48[49:48:49] Ns nearest carr to UWP and WK.
CAL. Reset RC at 250. Set carr so HP Ns will K and complete as given for first side, reversing shaping.

LEFT FRONT
Push 64[67:71:74] Ns to WP. Work as given for back until RC shows 160. (K1 extra row for right front).
SHAPE SLEEVE
Cast on 6 sts at beg of next row. 70[73:77:80] sts. K until RC shows 223. (CAL). (K 1 extra row for right front — CAR).
SHAPE NECK
Cast off 14 sts at beg of next row, K1 row. Dec 1 st at neck edge on next and every foll alt row 7 times in all. 49[52:56:59] sts. Dec 1 st on next and every foll 3rd row 3 times in all. 46[49:53:56] sts. K until RC shows 251. CAL. (K1 extra row for right front — CAR).
SHAPE SHOULDER
Set carr for HP and push 12[13:14:15] Ns at opposite side to carr to HP on next row. Push 1 N nearest carr to HP on next row. Rep from * to * 3 times in all. Set carr so HP Ns will K and K1 row.

JOIN SHOULDER SEAM
With K side facing, pick up sts from below WY on appropriate back shoulder and hang evenly on to same Ns. K1 row. Cast off.

RIGHT FRONT
Work as given for left front, noting difference in rows to reverse shaping.

NECKBAND
Push 120 Ns to WP. Using WY and MT, cast on and K a few rows ending CAR.
Set RC at 000. Using C and MT, K2 rows. Reducing T by one dot on every row, K until RC shows 10 (note T setting). Using MT, K1 row. Return T to noted setting. Increasing T by one dot on every row, K8 rows. Using MT, K until RC shows 21. Turn a hem by picking up loops of first row worked in C and hang evenly along the row. With K side facing, pick up neckline edge and hang evenly along the row. Leaving carr set so that they will K, push Ns to HP. K1 row and cast off.

FRONT BANDS
BUTTON BAND
Push 140 Ns to WP. Using WY and MT, cast on and K a few rows ending CAR.
Set RC at 000. Using C and MT, K10 rows. Using MT+1, K1 row. Using MT, K10 rows. Turn a hem by picking up loops of first row worked in C and hang evenly along the row. With K side facing, pick up left front edge and hang evenly along the row, starting and ending 1 st in from sts already on machine. Leaving carr set so that they will K, push Ns to HP. K1 row and cast off.
BUTTONHOLE BAND
Work as given for button band, but add a buttonhole thus, commencing when RC shows 5.
1. Bring Ns 4, 5, 6 and 7 forward to HP. Using a separate piece of contrast WY, K these sts by hand, taking Ns down to WP (see Diagram 1).
2. K until RC shows 16.
3. Bring buttonhole Ns (4, 5, 6 and 7) slightly forward. Using a transfer tool, pick up first st at R of first row after WY and place it on to first of forward Ns (see Diagram 2). K this st through the one on N, so 1 st on N. Transfer this st to next N to L (first N now empty). Pick up 2nd st above WY and place on to 2nd N from L. K this st through the other 2 (1 st on N). Continue in this manner until the buttonhole sts have been picked up and Ns 4, 5, 6 and 7 are empty.
4. Transfer sts from below WY (ie. last row K in C before WY) on to empty Ns (see Diagram 3). Complete as given for button band, removing WY on removal from machine.

SLEEVE EDGING
Crochet trim as given for bottom edging of top.

TO MAKE UP
Wash, dry, then block and press pieces to correct measurements. Join side seams using backstitch. Join hems using mattress stitch. Give final light press to seams from wrong side.

DIAGRAM 1

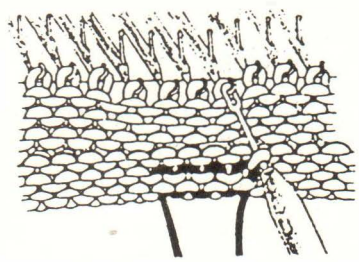


DIAGRAM 2

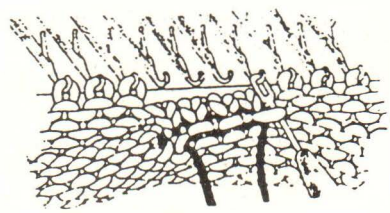


DIAGRAM 3

MACHINES: *These instructions are written for standard gauge punchcard or electronic machines (Note: can be readily adapted for all gauges of machine)*
YARN: *4 ply Acrylic*
FIBRE CONTENT: *100% Acrylic*
COLOUR: *We used White (MC), Blue (A) and Bright Orange (B)*

Cuddly Corner — Jester

DESIGNED BY JAYNE MORRIS

Illustrated on page 47

SIZE
Approx 61cm tall.

MATERIALS
4ply Acrylic.
Approx 60g in MC.
20g in A.
Small amount in B.
Scraps of felt for face details.
Washable stuffing.

MAIN TENSION
Not critical, T7 used throughout.

ABBREVIATIONS
See page 21.

NOTE
Knit side is used as right side.

PUNCHCARD PATTERN/MYLAR SHEET
Punch card or mark mylar sheet before starting to knit. *Note*: an oddment of card can be used, simply punch one row and use the card locked throughout.

SPECIAL NOTE
Stripe patt shown can be easily changed by using virtually any Fair Isle punchcard with a smallish repeat, simply locked on one row — that when working in Fair Isle will give vertical stripes. Alternatively, for a more traditional style, use a Fair Isle pattern of diamonds, when you can be as colourful as desired, making every alternate diamond (vertically) a different colour.
Try working a pastel version in fine yarns for a baby, finishing off legs, sleeves and ruffle with a lace edging. It might be safer to sew on (very firmly) round buttons, or work alternative trims to pom-poms for a baby or toddler who might chew same.

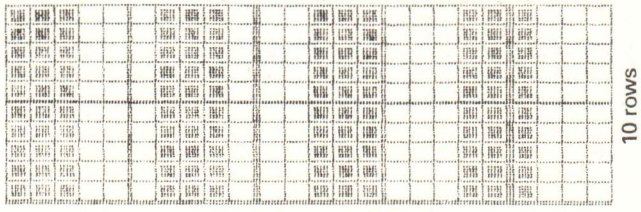
BODY
LEFT LEG
Push 44 Ns to left of centre '0' to WP. Using WY and MT, cast on and K a few rows ending CAR.
Set RC at 000. Using MC and MT, K until RC shows 64*. Set carr for HP and push Ns to HP.
RIGHT LEG
Keeping carr set on HP and pushing 44 Ns to right of centre '0' to WP, work as given for left leg to *.
MAIN TORSO
Set RC at 000. Set carr so HP Ns will K and K until RC shows 100. *Transfer 2nd and every foll alt st on to its adjacent N, pushing empty Ns to NWP. Break off MC, leaving a long thread. Thread bodkin, then thread through rem sts and release from machine*.

ARMS
(WORK TWO ALIKE)
Push 40 Ns to WP. Using WY and MT, cast on and K a few rows ending CAR.
Set RC at 000. Using MC and MT, K52 rows. Work as given for main torso from * to *.

BOOTS
(WORK TWO ALIKE)
Push 44 Ns to WP. Using WY and MT, cast on and K a few rows ending CAR.
Set RC at 000. Using A and MT, K58 rows. Work as given for main torso from * to *.

SUIT
(BACK AND FRONT ALIKE)
LEFT LEG
Push 50 Ns to left of centre '0' to WP. Using WY and MT, cast on and K a few rows ending CAR. Using A and MT, K30 rows. Turn a hem by picking up loops of first row worked in A and hang evenly along the row.
Set RC at 000. Insert punchcard and lock/program patt on first row. Set carr to select/memorise for patt and K1 row. Release punchcard and set carr for Fair Isle, using MC in feeder 1/A and A in feeder 2/B. Using MT+1, K until RC shows 50**. Using nylon cord, K sts by hand, taking Ns down to NWP.
RIGHT LEG
Push 50 Ns to right of centre '0' to WP. Work as given for left leg to **. Return Ns at right (if selected for patt) to WP. Remove MC and A. Set carr for free pass (ie. slip/part/empty) and take to left. Unravel nylon cord from sts at left, bringing Ns down to WP. Set carr to select/memorise without K and take to right. Release punchcard and set carr for Fair Isle, threading yarns as before.
MAIN BODY
Set RC at 000. Using MT+1, K until RC shows 70. Set carr for st st and using A and MT, K2 rows. Work as given for main torso from * to *.
Work a second piece alike.

SLEEVES
Push 80 Ns to WP. Work as given for leg until RC shows 18 (in patt). Cast off.



24 stitches

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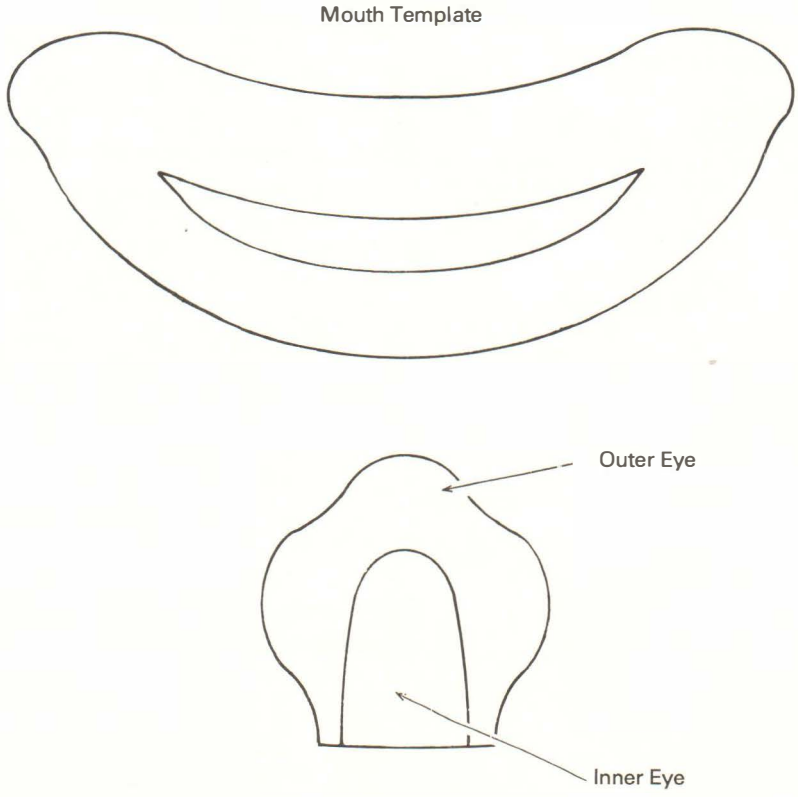
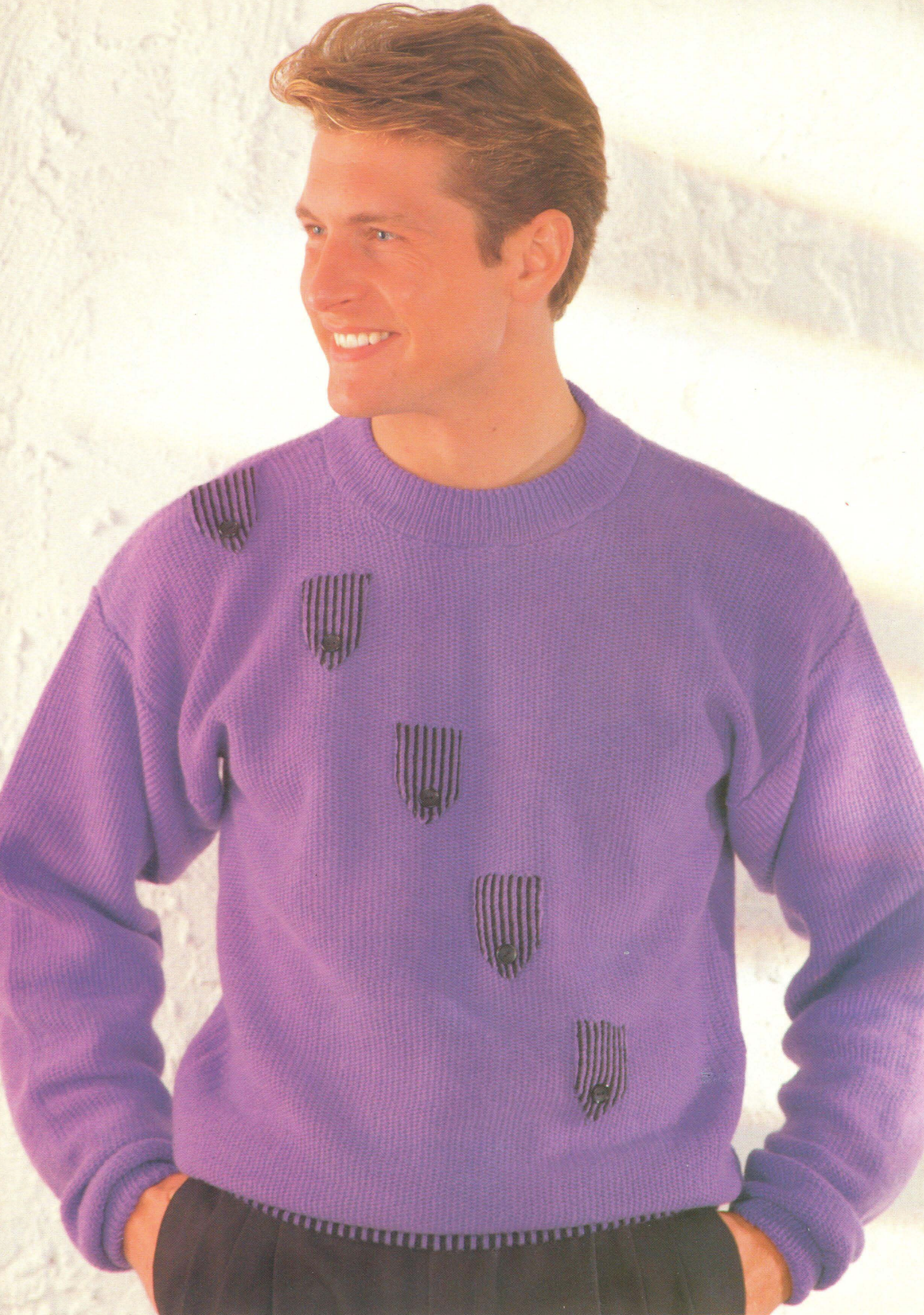
HAT
Push 100 Ns to WP. Using WY and MT, cast on and K a few rows ending CAR.
Set RC at 000. Using A and MT, K20 rows. Turn a hem by picking up loops of first row worked in A and hang evenly along the row.
Set RC at 000. Insert punchcard and lock/program patt on first row. Set carr to select/memorise for patt and K1 row. Release punchcard and set carr for Fair Isle, using MC in feeder 1/A and A in feeder 2/B. Using MT+1, K until RC shows 18.
SHAPE TOP HAT
Using nylon cord, K 50 sts at L by hand, taking Ns down to NWP. Cont on rem sts at R for first side.
Set RC at 000. K36 rows. Dec 1 st at each end of next and every foll 3rd row until RC shows 66. Work as given for main torso (on rem sts in WP) from * to *.
CAR. Unravel nylon cord from sts at left, bringing Ns back into WP. Set carr to select/memorise without K and take to left. Complete as given for first part.

RUFFLE
Push 44 Ns to WP. Using WY and MT, cast on and K a few rows ending CAR.
Set RC at 000. Using A and MT, K300 rows. Cast off.

TO MAKE UP
Block and lightly steam pieces to remove 'curl'. Pull up sts at both ends of boots, join seam leaving a small opening for stuffing. Stuff firmly and close opening.
BODY: Pull up sts at top of head and fasten off securely. Join inside leg seams, leaving a small opening in each for stuffing. Join centre back body and head seams, leaving a small opening for stuffing. Stuff body and legs firmly and close openings. Form a neck by wrapping a doubled length of MC tightly around body at neckline, fasten off securely. Pull up sts from last row of arm and secure. Join seams, leaving a small opening. Stuff firmly and sew cast on edge to body.
SUIT: Join back and front pieces together. Join inside leg seams. Set in sleeves. Join sleeve and side seams. Put on to body. Gather up sts around suit neck and secure. Join cast on and cast off edges of ruffle. Sew a running stitch through doubled seams. Place around neck, gather tightly and secure.
HAT: Sew seam at back of hat to where points start. Join point seams and stuff points. Try hat on and mark front position. Using B, work some curls at centre forehead as shown. Sew hat in position and slipstitch curls to base of hat at each side (part of each point will be free).
FACE AND DETAILS: Using templates in diagram as a guide, cut 2 pieces of felt for back eyes and 2 pieces for eyeballs. Sew down as shown. Cut a felt mouth and sew in position. Using C, work a pom-pom and place in position for nose. Work 3 small pom-poms using MC. Sew one to each point of hat and one to centre front as shown.

TEMPLATES FOR FEATURES

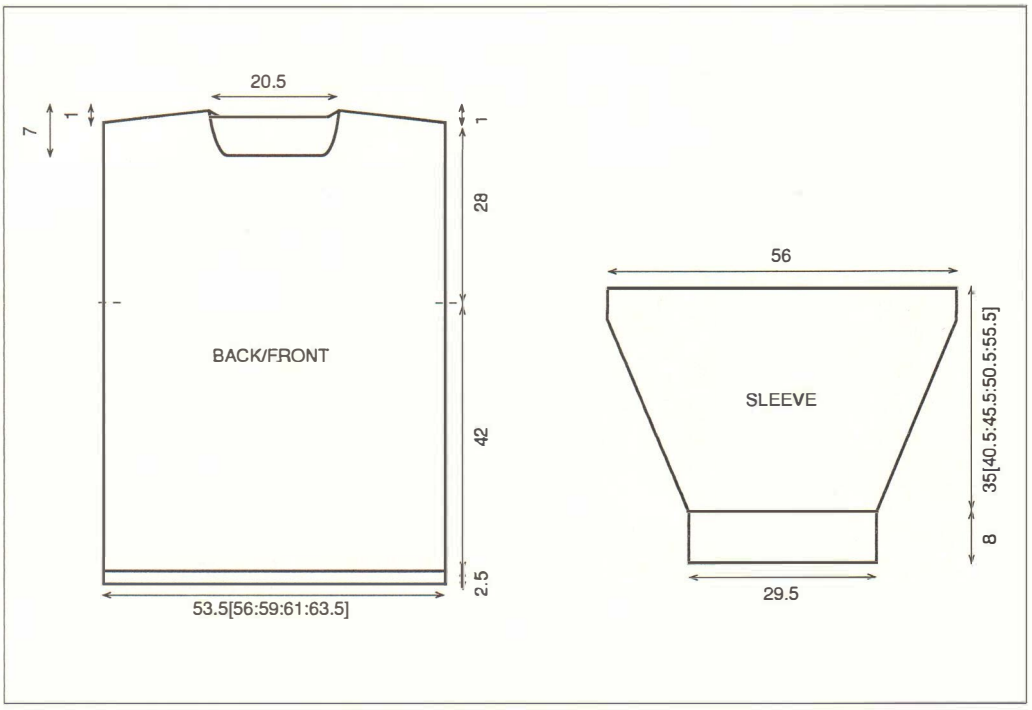




MACHINES: *These instructions are written for standard gauge punchcard machines with ribber*
MACHINES WITHOUT RIBBER: *See page 21*
YARN: *Brier Hey 4 ply Wool*
FIBRE CONTENT: *100% Wool*
COLOUR: *We used Larkspur (MC) and Black (C)*
STOCKISTS: *To obtain this yarn, please write to Brier Hey, Mytholmroyd, Hebden Bridge, W. Yorks HX7 5PF*

Man's Tuck Stitch Sweater

DESIGNED BY ANNE KENT



SIZES
To suit chest 96[101:106:111:116]cm.
Finished measurement 107[112:117:122:127]cm.
Length 73.5cm.
Sleeve seam 43[48.5:53.5:58.5:63.5]cm.
Figures in square brackets [ ] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS
Brier Hey 4 ply Wool.
2 x 500g cones in MC.
Small amount in C.
5 small buttons.

MAIN TENSION
22 sts and 74 rows to 10cm measured over tuck patt after washing and drying flat (tension dial approx 7 for Silver Reed and Knitmaster and 6 for Brother and Toyota machines = MT).
Tension must be matched to swatch exactly before starting garment, BUT NOTE: that due to the yarn and stitch combination the work 'grows' whilst knitting. This factor has been taken into account within the pattern. If the correct tension is achieved, then the final garment will measure correctly to measurements given in the measurement diagram.

ABBREVIATIONS
See page 21.

NOTE
Purl side is used as right side.
Measurements given are those of finished garment and should not be used to measure work on the machine.

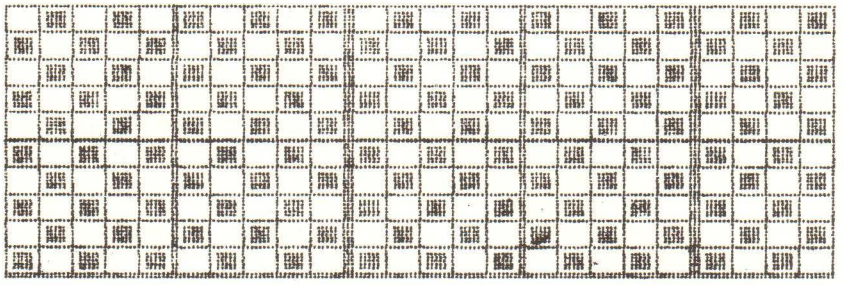
PUNCHCARD PATTERN
Use basic 1x1 card from pre-punched basic set (usually Card no. 1 — illustration given in Diagram 1)

BACK
Push 118[124:130:136:140] Ns to WP. Using WY and MT, cast on and K a few rows ending CAR. Using MC and MT, K1 row. Insert punchcard and lock on first row. Set carr to select/memorise for patt and K1 row. Leaving punchcard locked throughout, set carr for Fair Isle using MC in feeder 1/A and C in feeder 2/B. Using MT+1, K12 rows. Set carr for st st and using MC and MT, K14 rows. Turn a hem by picking up loops of first row worked in MC and hang evenly along the row.
Set RC at 000. Release punchcard and set carr for tuck. Using MC and MT, K until RC shows 254. Place a marker at each edge. K until RC shows 444.
SHAPE NECK AND SHOULDERS
Using a separate piece of MC, cast off 42 sts at centre. Note punchcard patt row. Using nylon cord, K 38[41:44:47:49] sts at L by hand, taking Ns down to NWP. Cont on rem 38[41:44:47:49] sts at R for first side. K1 row. Set carr for HP and *push 12[13:14:15:16] Ns at shoulder edge (R) to HP on next row. Push 1 N at shoulder edge to HP and dec 1 st at neck edge on next row*. Rep from * to * once more. Set carr for st st and so HP Ns will K and K1 row. WK. CAR. Unravel nylon cord from sts at left, bringing Ns back into WP. Reset punchcard to noted row. Set carr to select/memorise without K and take to left. Release punchcard and set carr for tuck and HP. Work as given for first side, reversing shapings.

SURFACE TABS (WORK FIVE ALIKE)
Push 18 Ns to WP. Using WY and MT, cast on and K a few rows ending CAR. Insert punchcard and lock on first row. Set carr to select/memorise for patt and K1 row. Leaving punchcard locked throughout, set carr for Fair Isle, using MC in feeder 1/A and C in feeder 2/B. Using MT, K16 rows. Dec 1 st at each end of next 8 rows. 2 sts. K 1 st through the other and cast off.

FRONT
Work as given for back until RC shows 164. With K side of tab facing and starting on 17th N to R of centre, pick up sts from below WY and hang them on to 12 Ns to R of and including the 17th N to right of centre, dec evenly to fit. K until RC shows 234. Place a 2nd tab as for first, but starting on 2nd N to R (and on to consecutive 11 as well). K until RC shows 254. Place a marker at each edge. K until RC shows 304. Place 3rd tab as for first 2, commencing on 1st N to L and 11 consecutive Ns to L of centre. K until RC shows 374. Place 4th tab as for 3rd, starting on 16th N to L and consecutive 11 further Ns to left of centre. K until RC shows 390.
SHAPE NECK
Note punchcard patt row. Using a separate piece of MC, cast off 14 sts at centre. Using nylon cord, K 52[55:58:61:63] sts at L by hand, taking Ns down to NWP. Cont on rem 52[55:58:61:63] sts at R for first side. K1 row. Dec 1 st at neck edge on next and every foll alt row 16 times in all. 36[39:42:45:47] sts. K until RC shows 445. CAL.
SHAPE SHOULDER
Set carr for HP and *push 12[13:14:15:16] Ns at R to HP on next row. Push 1 N at R to HP on next row*. Rep from * to * once more. Set carr for st st and so HP Ns will K and K1 row. WK. Reset RC at 390. CAR. Reset punchcard to noted row and lock. Set carr to select/memorise without K and take to L. Release punchcard and set carr for tuck. Work as given for right side until RC shows 444. Place 5th tab as for 4th but starting on 31st N to L and consecutive 11 Ns to L of centre. K1 row. CAR. Complete as given for first side, reversing

DIAGRAM 1



shaping from ** to **. With wrong side facing, pick up sts from below WY on corresponding shoulder and hang evenly on to the same Ns. K1 row and cast off.

NECKBAND

With RB in position set machine for 1x1 rib. Push 139 Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. *Do not* K tubular rows. Using MC, cast on. Using MT-3/MT-3, K10 rows. Using MT-4/MT-4, K20 rows. Using MT-3, K10 rows. Transfer sts to MB and remove comb. Turn a hem by picking up sts from first row and hang evenly along the row. With wrong side facing, pick up neckline edge and hang evenly on to Ns. Push Ns to HP, leaving carr set so that they will K. Using MT, K1 row and cast off loosely.

SLEEVES

Join second shoulder as given for first. Try garment on and measure for sleeve length.

With RB in position set machine for 1x1 rib. Push 65 Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. CAR. Using MC cast on and K3 tubular rows. Using MT-3/MT-3, K32 rows. Transfer sts to MB.

Set RC at 000. Insert punchcard and lock on first row. Using MT, K1 row. Set carr to select/memorise for patt and K1 row. Release punchcard and set carr for tuck.

43cm Length ONLY: K6 rows. Inc 1 st at each end of next and every foll 7th row 33 times in all. 131 sts. K until RC shows 250.

48.5cm Length ONLY: K7 rows. Inc 1 st at each end of next and every foll 8th row 11 times in all. 87 sts. K8 rows. Inc 1 st at each end of next and every foll 9th row 22 times in all. 131 sts. K until RC shows 322.

53.5cm Length ONLY: K8 rows. Inc 1 st at each end of next and every foll 9th row 8 times in all. 81 sts. K9 rows. Inc 1 st at each end of next and every foll 10th row 25 times in all. 131 sts. K until RC shows 322.

58.5cm Length ONLY: K9 rows. Inc 1 st at each end of next and every foll 10th row 5 times in all. 75 sts. K10 rows. Inc 1 st at each end of next and every foll 11th row 28 times in all. 131 sts. K until RC shows 358.

63.5cm Length ONLY: K11 rows. Inc 1 st at each end of next and every foll 12th row 33 times in all. 131 sts. K until RC shows 396.

ALL SIZES: With wrong side facing, pick up sts from armhole edge, marker to marker with shoulder seam at centre '0' and hang evenly on to same Ns. Push Ns to HP, leaving carr set for st st and so that they will K. K1 row. Cast off.

TO MAKE UP

Wash and flat dry pieces to damp stage. Block and lightly steam damp pieces to correct measurements and leave to completely dry. Join side and sleeve seams using backstitch. Join bottom welts using mattress stitch. Sew in ends on tabs and sew on buttons as shown. Lightly steam seams if required.

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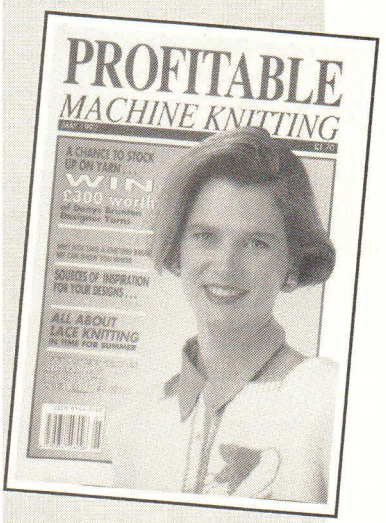
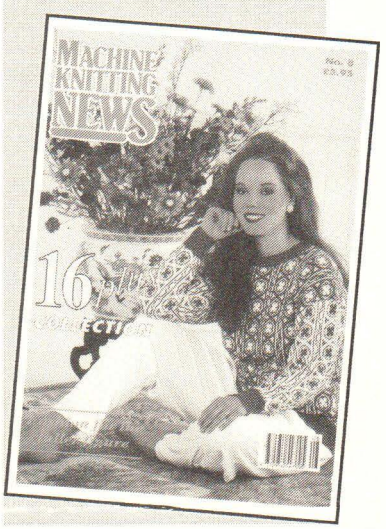




MACHINES: *These instructions are written for standard gauge punchcard or electronic machines with ribber. We used a Brother 950i*
MACHINES WITHOUT RIBBER: *See page 21*
YARN: *Uppingham Yarns 2 ply Cotton*
FIBRE CONTENT: *100% Cotton*
COLOUR: *We used White (MC) and Green (C)*
STOCKISTS: *If you have any difficulty in obtaining this yarn, please write to Uppingham Yarns Ltd, North Street East, Uppingham, Leics LE15 9QL*

Lady's Mix and Match Set

DESIGNED BY KATHRYN METCALFE

Illustrated on page 55

SIZES
To suit bust 91[96:102]cm.
Finished measurement 96[100:106]cm.
LONG SLEEVE SWEATER
Length 63[64:64.5]cm.
Sleeve seam 42.5cm.
SHORT SLEEVE SWEATER
Length 60.5[61.5:62]cm.
Sleeve seam 16cm.
CARDIGAN
Length 65.5[66.5:67.5]cm.
Sleeve seam 42.5cm.
Figures in square brackets [ ] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS
Uppingham Yarns 2 ply Cotton.
3 x 400g cones in MC.
Small amount in C.
CARDIGAN
6 buttons.
Note: Short sleeve sweater weighs approx 300g. Long sleeve sweater weighs approx 400g and cardigan weighs approx 420g in size 91cm.

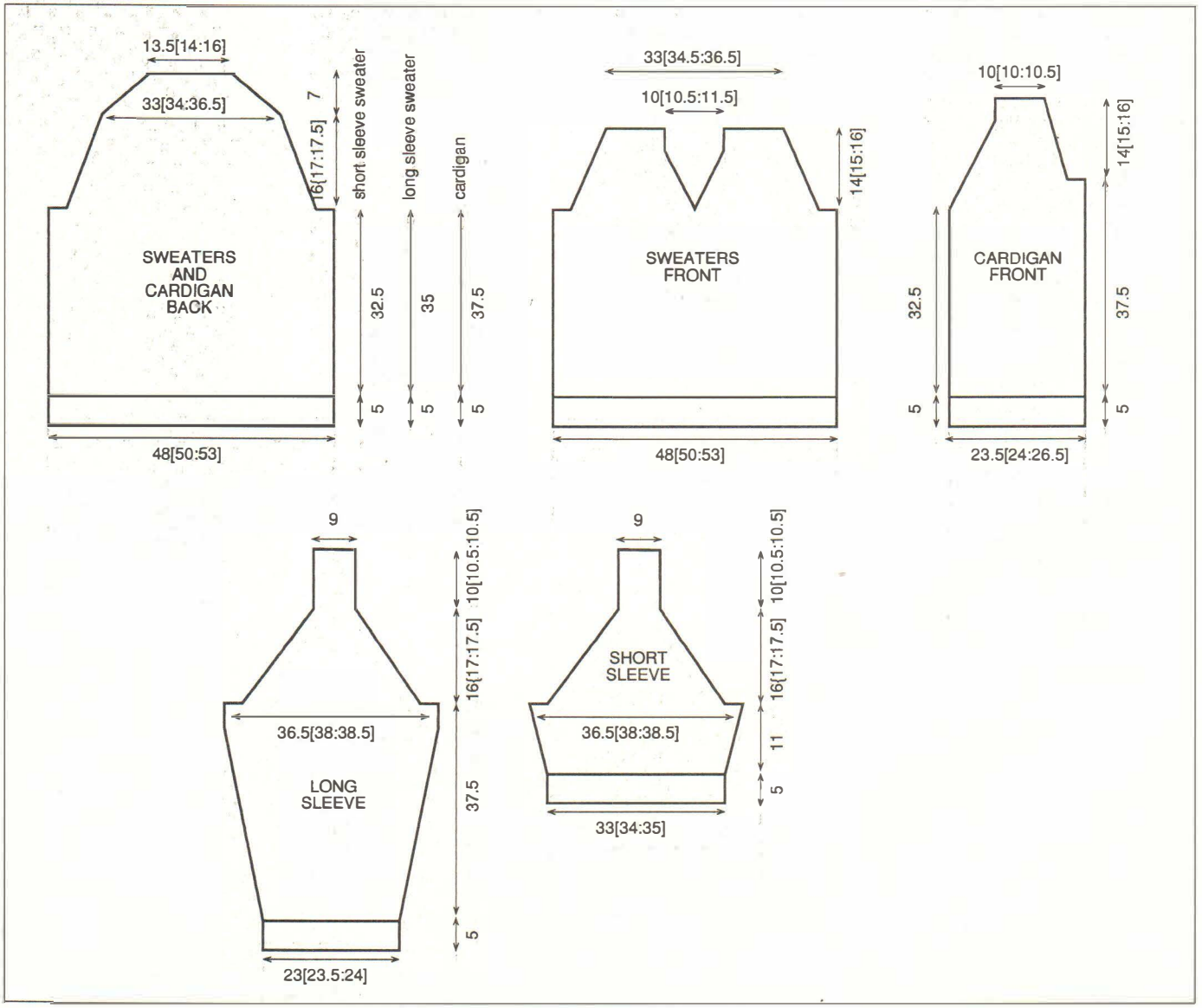
MAIN TENSION
28 sts and 40 rows to 10cm measured over st st, using 2 ends together throughout, after washing and pressing (tension dial approx 6•• = MT).
Tension must be matched exactly before starting garment.

ABBREVIATIONS
See page 21.

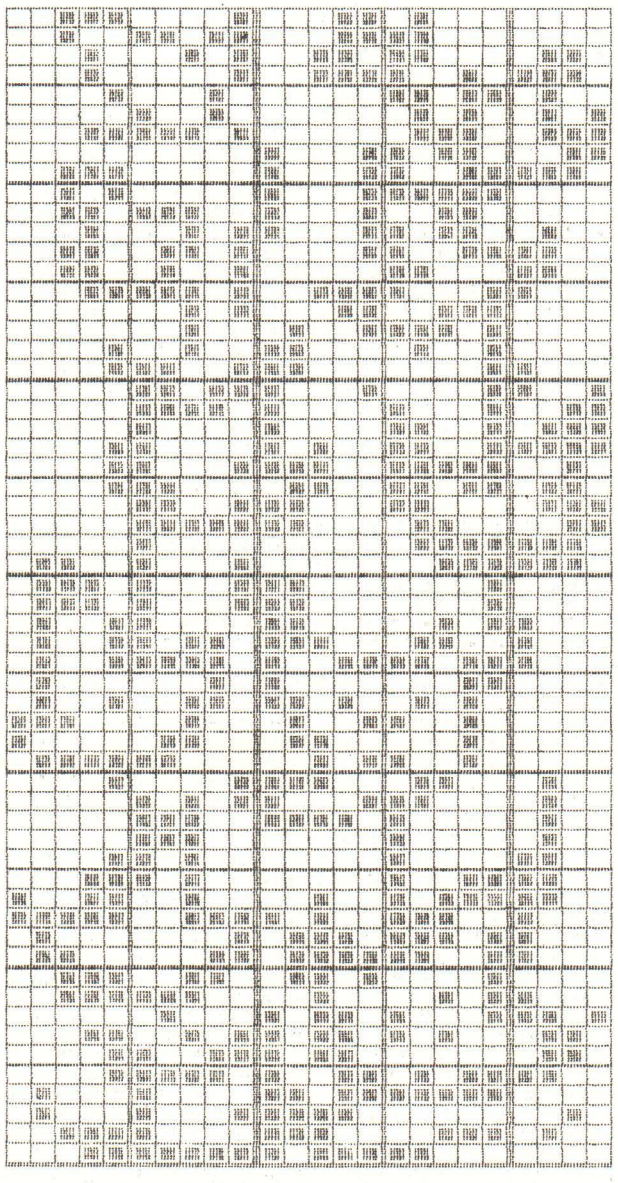
NOTE
Knit side is used as right side.
Measurements given are those of finished garment and should not be used to measure work on the machine.

PUNCHCARD PATTERN/MYLAR SHEET
Punch cards 1 and 2 or mark mylar sheet before starting to knit.

SPECIAL NOTE
We used a fine cotton, knitting 2 strands together which gave a 'standard' 4 ply tension. A 4 ply cotton could be substituted which produces the same tension.
When working stranded cotton, use a strand from each of 2 cones, through the same tension mast and into the same feeder, treating as though they were the same yarn throughout.



PATTERN 1



LONG SLEEVED SWEATER
BACK
With RB in position set machine for 1x1 rib. Push 134[140:148] Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. CAR. Using C, cast on and K3 tubular rows. Using T3/3, K2 rows. Using MC, K11 rows. Using C, K2 rows. Using MC, K11 rows. Using C, K2 rows. Transfer sts to MB**.
Set RC at 000. Using MC and MT, K1 row. Insert punchcard and lock/program patt 1 on first row. Set carr to select/memorise for patt and K1 row. Release punchcard and set carr for patt using MC in feeder 1/A and C in feeder 2/B. Using MT+1, K the 59 rows of patt (RC shows 61). Set carr for st st and cont using MC and MT throughout. K until RC shows 140.
SHAPE ARMHOLES
Set RC at 000. Cast off 7 sts at beg of next 2 rows*. K3 rows. Dec 1 st at each end of next and every foll 4th row 14[15:16] times in all. 92[96:102] sts. K until RC shows 64[68:70].
SHAPE SHOULDER
Dec 1 st at each end of next 27[28:29] rows. Cast off rem 38[40:44] sts.

FRONT
Work as given for back to *.
SHAPE NECK AND ARMHOLE
Using nylon cord, K 60[63:67] sts at L by hand, taking Ns down to NWP. Cont on rem 60[63:67] sts at R for first side. K3 rows. Dec 1 st at each edge on next and every foll 4th row 14[15:16] times in all. Cast off rem 32[33:35] sts.
Unravel nylon cord from sts at left, bringing Ns down to WP. CAL. Reset RC at 001 and work left side to correspond with right.

LONG SLEEVES
With RB in position set machine for 1x1 rib. Push 64[66:68] Ns on MB and corresponding Ns on RB to WP. Work as given for back to **.
Set RC at 000. Using MC and MT, K2 rows. Inc 1 st at each end of next and every foll 8th[7th:7th] row 19[20:20] times in all. 102[106:108] sts. K until RC shows 150.
SHAPE TOP
Cast off 7 sts at beg of next 2 rows, K1 row. Dec 1 st at each end of next and every foll alt row 31[33:34] times in all. *At the same time*, when RC shows 43[49:51], insert punchcard/program patt 2 — use upside down. Set carr to select/memorise for patt over centre 24 sts only and K the row. Release punchcard and set carr for Fair Isle, using MC in feeder 1/A and C in feeder 2/B. K until RC shows 104[110:112]. Cast off rem 26 sts.

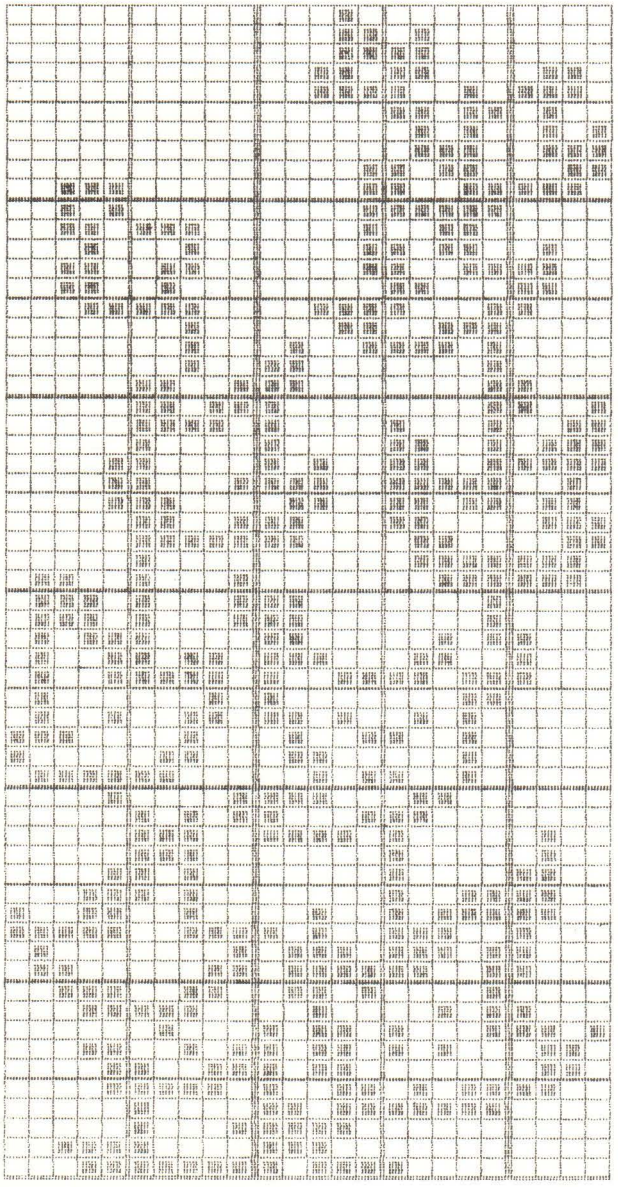
NECKBAND
(WORKED IN TWO PIECES)
Join raglan and saddle shoulders of garment, leaving back right seam open. *Note*: If desired, rows 10—13 inclusive of the neckband can be worked using C.
Push 82[84:86] Ns to WP. Using WY and MT, cast on and K a few rows ending CAR. Using nylon cord, K1 row. Using MC and MT-2 and dec T by one dot and dec 1 st at L on 2nd and every foll alt row, K12 rows. Note T setting. Using MT+2, K1 row. Using T at noted setting and inc T by one dot and inc 1 st at L on 2nd and every foll alt row, K12 rows. Turn a hem by picking up loops of first row worked in MC and hang evenly along the row. Using MT, K1 row. With wrong side facing, pick up sts from half the neck edge and hang evenly on to Ns. K1 row. Using T10, K1 row and cast off.
Work second band alike — reading R for L.

TO MAKE UP
Wash and dry pieces flat to damp stage. Block and steam press pieces to correct measurements and allow to dry completely whilst blocked. Join remaining raglan seam. Sew in sleeves. Join side and sleeve seams. Join centre front and centre back neckband seams.

SHORT SLEEVE SWEATER
BACK
Work as given for long sleeve version until RC shows 130 *but*, use C for last 2 rows of ribbed welt.
SHAPE ARMHOLE
Reset RC at 140*. Complete as given for long sleeve version.

FRONT
Work as given for back to * *but amending* Fair Isle thus:
Use patt 1. Select/memorise for patt over 13th to 36th N to left of centre '0'. When 1 patt rep complete, continue in MC and MT as given for back to *.
PUNCHCARD MACHINES ONLY
Remove MC. Push 67[70:74] Ns nearest carr to HP. Set carr for HP. WK over rem 67[70:74] sts. CAR. Set carr so HP Ns will K and WK. Push 67[70:74] Ns at centre to WP. With wrong side facing, pick up sts from below WY on right side and hang evenly on to Ns. CAR. Rethread MC.
ELECTRONIC MACHINES ONLY
Using nylon cord, K 67[70:74] sts at L by hand, taking Ns down to NWP.
ALL MACHINES
Cont on rem 67[70:74] sts for first side.
Set RC at 000. Cast off 7 sts at beg of next row. 60[63:67] sts. K2 rows. Dec 1 st ff at armhole and neck edge on next and every foll 4th row 14[15:16] times in all. *At the same time*, when RC shows 3[7:9], insert

PATTERN 2



punchcard 2 upside down and lock/program patt 2 upside down on first (ie. 'new' first) row, over centre 24 sts (electronic machines over the actual centre 24 sts on machine). Set carr to select/memorise for patt and K1 row. Release card and set carr for single motif Fair Isle, using MC in feeder 1/A and C in feeder 2/B. K until RC shows 64[68:70]. Cast off rem 32[33:35] sts.

PUNCHCARD MACHINES ONLY

WK. Push 67[70:74] Ns to WP. With wrong side facing, pick up sts from below WY and hang evenly on to Ns.

ELECTRONIC MACHINES

CAL. Unravel nylon cord from sts at left, bringing Ns down to WP.

ALL MACHINES

CAL. Reset RC at 000. Work left side to correspond with right, omitting pattern and working in MC and st st throughout.

SHORT SLEEVES

With RB in position set machine for 1x1 rib. Push 92[96:98] Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. CAR. Using C, cast on and K3 tubular rows. Using MC and T3/3, K22 rows. Transfer sts to MB.

Set RC at 000. Using MT, inc 1 st at each end of next and every foll 8th row 5 times in all. 102[106:108] sts. K until RC shows 44.

SHAPE TOP

Work as given for long sleeves, omitting Fair Isle — ie. working in MC and st st throughout.

NECKBANDS

Work as given for long sleeve sweater, *but*, working 12th, 13th and 14th row using C, remainder using MC.

TO MAKE UP

Work as given for long sleeve sweater.

CARDIGAN

BACK

Using MC throughout (ie. no C bands or Fair Isle), work as given for sweater back until RC shows 140. K until RC shows 150.

SHAPE ARMHOLES

Reset RC at 140. Complete as given for sweater back.

POCKET LININGS (WORK TWO)

Push 44 Ns to WP. Using WY and MT, cast on and K a few rows ending CAR.

Set RC at 000. Using MC and MT, K until RC shows 50. WK.

RIGHT FRONT

With RB in position set machine for 1x1 rib. Push 66[68:74] Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. CAR. Using MC cast on and K3 tubular rows. Using T3/3, K28 rows. Transfer sts to MB.

Set RC at 000. Hang first row of sts from pocket lining on to centre 44 sts (as the pocket hangs down, the K side should be facing you). Insert punchcard patt 1/program patt 1 on first row. Set carr to select/memorise for single motif patt over centre 24 sts and K1 row. Release punchcard and set carr for single motif Fair Isle using MC in feeder 1/A and C in feeder 2/B. K50 rows. Note punchcard patt row. Set carr for HP and st st and push all but centre 44 Ns to HP. Remove MC and C. WK over rem 44 sts. Pick up sts from below WY at top of pocket and hang evenly on to centre 44 Ns. CAL. Reset punchcard to noted row and lock/program patt on noted row. Set carr to select/memorise for patt without K (part/slip/empty and still on HP) over centre 24 sts and take to R. Release punchcard. Set carr so HP Ns will K and for Fair Isle patt (as before) and reset RC at 50. K until patt 1 completed. Set carr for st st and using MC, K until RC shows 130.

SHAPE NECK

Dec 1 st ff at neck edge on next and every foll 4th row 18[18:21] times in all. *At the same time,* K until RC shows 150 (K1 extra row for left front).

SHAPE ARMHOLE

Note position in neck dec and keeping them correct in sequence throughout, set RC at 000. Cast off 7 sts at beg (armhole edge) of next row, K3 rows. Dec 1 st ff at armhole edge on next and every foll 4th row 14[15:16] times in all. K until RC shows 64[68:70]. Cast off rem 27[28:30] sts.

LEFT FRONT

Work as given for right front, noting difference in rows to reverse shaping and using patt 2 instead of patt 1.

SLEEVES

Work as given for long sleeve sweater, omitting Fair Isle motifs.

POCKET BANDS

With RB in position set machine for 1x1 rib. Push 44 Ns Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. CAR. Using MC cast on and K3 tubular rows. Using T3/3, K14 rows. Transfer sts to MB. With wrong side facing, pick up sts from below WY at top pocket and hang evenly along the row. Cast off loosely.

FRONT BAND

With RB in position set machine for 1x1 rib. Push 22 Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. CAR. Using MC cast on and K3 tubular rows. Using T4/4, K6 rows. Work a buttonhole over centre st on next and every foll 26th row 6 times in all. K until RC shows 544. Cast off.

TO MAKE UP

Wash and dry pieces flat to damp stage. Block and steam press pieces to correct measurements and allow to dry completely whilst blocked. Join raglan seams and set in saddle shoulders. Join side and sleeve seams. Slip stitch pocket welt edgings to fronts. Sew front band in position. Sew on buttons to correspond with buttonholes.

MACHINES: *These instructions are written for all standard gauge machines*
YARN: *Bonnie's 2 ply Cotton and Forsell 2 ply Cotton*
FIBRE CONTENT: *Both yarns are 100% Cotton*
COLOUR: *We used Bonnie's Cotton in Lavender (MC) and Forsell Cotton in Fuchsia (C)*
STOCKISTS: *If you have any difficulty in obtaining these yarns, please write to Bonnie's Wools, 1273 Bristol Road South, Northfield, Birmingham B31 2SP or T. Forsell & Son Ltd, Blaby Road, South Wigston, Leics LE8 2SG*

Girl's Culotte Suit

DESIGNED BY WENDY SAXON

SIZES
To suit chest 61[66:71:76]cm.
TOP
Finished measurement 66[71:76:81]cm.
Length 30[35:39:42]cm.
CULOTTES
Inside leg seam 10[11:11.5:12.5]cm.
Figures in square brackets [ ] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS
Bonnie's Cotton.
1 x 350g cone in MC.
Forsell Cotton.
1 x 250g cone in C (*Note*: Only approx 100g required in C).
Waist length of elastic.

MAIN TENSION
31 sts and 39 rows to 10cm measured over st st, using 2 ends together throughout (tension dial approx 7 = MT).
Tension must be matched exactly before starting garment.

ABBREVIATIONS
See page 21.

NOTE
Knit side is used as right side.
Measurements given are those of finished garment and should not be used to measure work on the machine.

SPECIAL NOTE
2 ends in each of MC or C used together throughout. Wind off several balls of each before starting to knit. Thread one end from ball and one end of cone through the same tension mast and into the same feeder, treating as though they were the one yarn throughout.

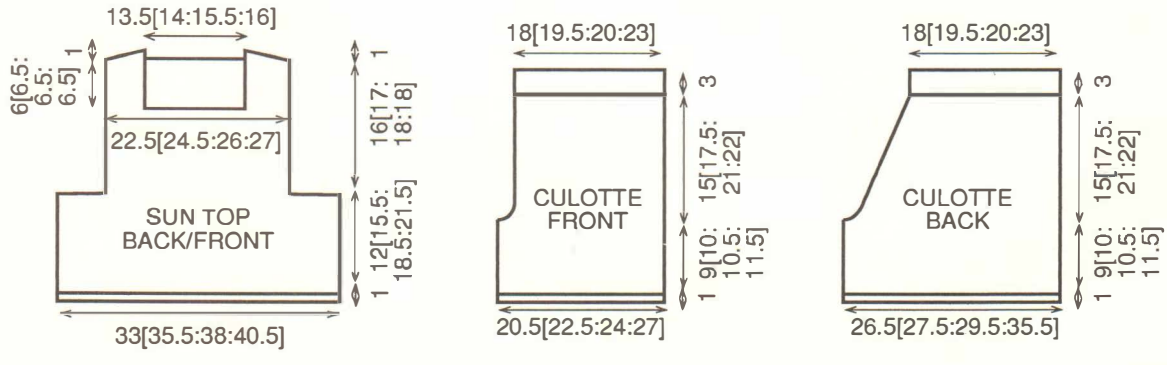
TOP
BACK
Push 102[110:118:126] Ns to WP. Using WY and MT, cast on and K a few rows ending CAL. Using nylon cord, K1 row. Using C and MT-2, K10[10:7:7] rows. Using T10, K1 row. Using MT-2 K3[3:2:2] rows. Using MC, K4[4:3:3] rows. Using C, K 3[3:2:2] rows. Turn a hem by picking up loops of first row worked in C and hang evenly along the row. Using MT+1, K1 row. CAR**.
Set RC at 000. Using MC and MT, K until RC shows 46[60:72:84].
SHAPE ARMHOLES
Cast off 16[17:19:21] sts at beg of next 2 rows. 70[76:80:84] sts*. K until RC shows 98[116:132:144].
SHAPE NECK
Using a separate piece of MC, cast off 42[44:48:50] sts at centre. Set carr to HP and push 14[16:16:17] Ns at L to HP. Cont on rem 14[16:16:17] sts at R for first side. ***K until RC shows 108[126:142:154].
SHAPE SHOULDER
Cast off 5[5:5:6] sts at beg of next and foll alt row, K1 row. Cast off rem 4[6:6:5] sts.
CAL. Reset RC at 98[116:132:144]. Set carr so HP Ns will K and work left side to correspond with right.

FRONT
Work as given for back to *. K until RC shows 84[100:116:128].
SHAPE NECK
Using a separate piece of MC, cast off 42[44:48:50] sts at centre. Set carr to HP and push Ns at L to HP. Cont on rem sts at R for first side. Complete as given for back from *** to end, noting RC should be reset to 84[100:116:128] for start of left side of neck shaping.

POCKET
Push 40[40:46:46] Ns to WP. Using MC, cast on by hand (ie. 'e' wrap).
Set RC at 000. Using MT, K until RC shows 30[30:32:32].
TOP HEM
Using C and MT-2, K3[3:4:4] rows. Using MC, K3[3:4:4] rows. Using C, K2[2:3:3] rows. Using T10, K1 row. Using MT-2, K8[8:11:11] rows. Turn a hem by picking up loops of first row worked in C (17[17:23:23] rows below), and hang evenly along the row.
T10, K1 row and cast off using latch tool.

NECKBANDS
Join shoulder seams.
FRONT BAND
Push 40[42:44:46] Ns to WP. **With wrong side facing, pick up front cast off edge and hang on to Ns, dec 2[2:4:4] sts evenly along the row. Using C and MT, K1 row. Set carr for HP. *Push 1 N nearest carr to HP. Using MT-2, K1 row*. Rep from * to * 2 more times. Using MC, rep from * to * 4 times in all. Using C, rep from * to * 3 times in all. Using T10, K1 row. Using MT-2, push 1 N at opposite side to carr to UWP on next 10 rows. Using MT, K1 row. EITHER WK and stitch hem loosely on wrong side OR turn a hem by picking up loops from first row worked in C and hang evenly along the row.

continued on page 59



Girl's Culotte Suit

continued from page 56

Using T10, K1 row. Cast off using latch tool.

BACK BAND
Work as given for front band.
SIDE BANDS
Picking up sts evenly from side neck edge, work as given for front band from ** to end.

SLEEVE BANDS
Pick up sts evenly from armhole edge side (ie. omitting bottom cast off sts) and work as given for front band from ** to end.
Join side seams. Pick up sts evenly along bottom of armhole (ie. sts cast off from front and back at armhole shaping) and work as given for front band from ** to end.

TO MAKE UP
Block and steam press pieces to correct measurements. Using mattress stitch sew mitred band edges together. Position pocket to one side of front just above the hem and stitch in place.

CULOTTES
LEFT FRONT
Push 64[70:74:84] Ns to WP. Work as given for top back to **.
Set RC at 000. Using MC and MT, K until RC shows 34[38:40:44]. (K1 extra row for right front).
SHAPE CRUTCH
Cast off 2[3:4:4] sts at beg of next and foll alt row. Dec 1 st at crutch edge on next 2 rows, K1 row. Dec 1 st at crutch seam on next and foll alt row. 56[60:62:72] sts. K until RC shows 91[105:121:129] CAL. (K1 extra row for right front, CAR).
WAISTBAND
Using MT+2, K1 row. Using MT, K until RC shows 114[128:144:152]. Turn a hem by picking up loops of loose row — 22 rows below — and hang evenly along the row. Using T10, K1 row. Cast off using latch tool.

RIGHT FRONT
Work as given for left front, noting difference in rows to reverse shaping.

RIGHT BACK
Push 82[86:92:110] Ns to WP. Work as given for top back to **.
Set RC at 000. Using MC and MT, K until RC shows 34[38:40:44] (K1 extra row for left back).
SHAPE CRUTCH
Cast off 8[8:10:10] sts at beg of next row, K1 row. Cast off 4[4:5:5] sts at beg of next row. Dec 1 st at crutch seam on next 3[4:5:6] rows.
SIZE 76cm ONLY: K1 row. Dec 1 st at crutch seam on next and every foll alt row 5 times in all.
ALL SIZES: K3[3:4:5] rows. Dec 1 st at crutch seam on next and every foll 4th[4th:5th:6th] row 11[10:10:12] times in all. 56[60:62:72] sts. K until RC shows 91[105:121:129] CAL. (K1 extra row for left back, CAR).
WAISTBAND
Work as given for left front to end.

LEFT BACK
Work as given for right back, noting difference in rows to reverse shaping.

TO MAKE UP
Block and steam press pieces to correct measurements. Join front and then back crutch seams. Join side seams leaving an opening in waistband. Cut a length of elastic to waist measurement + 1.5cm. Thread through waistband, overlap by 1.5cm and sew securely. Close waistband opening. Join inside leg seams.

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Shetland Islands Council

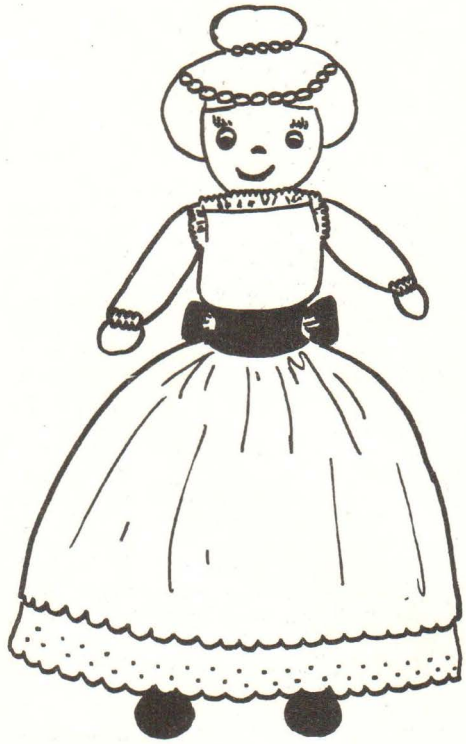
Knitting for bazaars and fund raisers

'CINDERELLA' DOLL
before the ball

Use long strands of yarn for hair and backstitch them down centre of head. Make a ragged edge skirt. Put a cross of yarn on skirt and top to imitate darn. Eyelashes embroidered but rest of features in felt.

'CINDERELLA' DOLL
at the ball

Make skirt longer and fuller and do a second even longer skirt with a lace edging as a petticoat. Use several running threads to gather waist tightly and cover with a wide satin ribbon tied in a big bow at back. Edge armholes and neckband with bought lace. Put bead thread on hair and wrists as 'jewellery'.



The summer season is one of the most popular for fund raising events, whether the church fête or a 'Bring and Buy' for school funds. Small colourful items are always popular and dolls appeal to many age groups. For children they're playthings, for teenagers they can become mascots and many adults simply love collecting them! What better then than a simple doll pattern which just lends itself to many possible variations.

NURSERY DOLLS

Provided everything is sewn securely, these dolls are ideal for the nursery and careful colour and trimming selections can ensure that baby enjoys cuddling them. Choose pretty pale pink or coffee for the main body colour. Dress the dolls in clear pastel colours and add extra pretty touches with oddments of bought lace at armholes and bottom skirt and a pretty ribbon (sewn for safety) around the waist. Lace could also be sewn just above the ankle to suggest edged ankle socks! The Fair Isle patterning could be selected especially for baby, using borders of tiny flowers or hearts or any similarly small float pattern. The size could be scaled right down for tiny fingers, by substituting 3 ply for DK and 2 ply for 4 ply — they might even turn out small enough to be viable cot or pram mobiles. Display one in a tiny cot (line a shoe box with a 'scrumple' of pretty fabric) and watch them 'walk away' from your stall.

THEME DOLLS

The pattern can also be adapted in all sorts of ways. Bright colouring and an appropriate hair style could make 'Bart Simpson'-like dolls. For a school fund raiser, the dolls could have 'wicked' faces, but be dressed in school uniform colours, with a tiny replica of the school badge or motif embroidered on the chest. In a similar vein, for a church fund raiser, the dolls could be dressed as choir boys with facial expressions varying from the angelic to mischievous. Of course the beauty of all of the dolls is that no two will ever look exactly the same. If you enjoy dressing dolls, you could make little ball gowns for Cinderella dolls, adapting the hair styles to match and adding little wreaths of pearls (which can now be bought in a flexible string) as tiny tiaras.

FAMILIES

Using different yarn thicknesses can readily produce whole families of dolls. Work the smallest in yarns as suggested for nursery dolls — this could be the child or baby doll. For 'mummy' doll, work with 4 ply as the thicker yarn and 3 ply as the finer and for 'daddy' work in yarns as given in our pattern. Remember to work appropriate leg colours for 'Daddy' so that it looks as though he is wearing trousers — working a rib at top and bottom of his 'top' will give it a more jumper-like and masculine look. Even if you don't want to sell them as families, try and make one or two of them, as they will all add to the interest of your display.

CLUB THEMES

If your knitting club is working towards a fund raiser, get everyone to include a doll of their choice amongst the items to sell. That way, you'll have a delightful range on show without any one person becoming thoroughly tired of the theme. Alternatively, turn doll making into a cheap and fun club competition — the finished results can all go to a worthy charity of the club's choosing once the judging is over — making for satisfaction all round.

We'd be fascinated to hear about what you do with our easy doll's pattern (no shaping and no tensions to match — it has to be quick and easy), so drop us a line with your uses and variations.

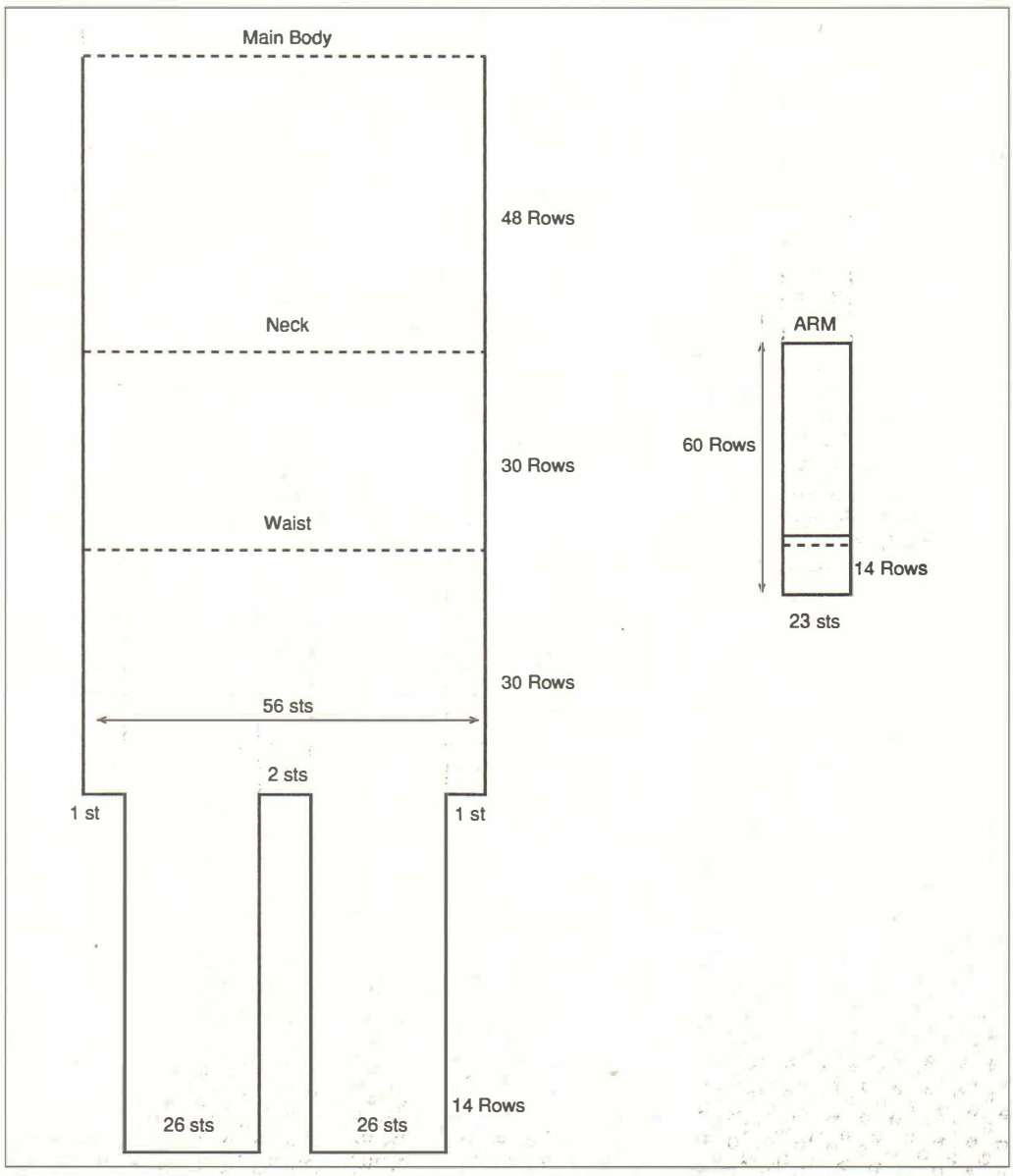
NOTE:
New editorial address:
61 Daffodil Court, Ty-Canol, Cwmbran, Gwent NP44 5JG

MACHINES: These instructions are written for standard gauge punchcard machines
***YARN:** Soft DK and 4 ply*
***FIBRE CONTENT:** 100% Acrylic*
***COLOUR:** We used odds and ends of colours we had in stock*

Bazaar Knits — Dressing Dolls

DESIGNED BY AUDREY L. HARRISON

Illustrated on page 58



SIZE
Depends on yarn used and tension achieved — can be varied as desired (see 'Knitting for Bazaars and Fund Raisers').

MATERIALS
All weights are approximate:
100g DK in main body colour (MC)
10g DK for shoes (A)
40g DK for hair (B)
20g DK for underwear (C)
40g 4 ply in main colour for dresses (D)
25g 4 ply in white for dresses (E)
Oddments of coloured felt for facial details
Polyester stuffing
Small length of narrow elastic for skirt waist

MAIN TENSION
Not critical. We used T10 as MT for DK yarn; T7 as MT for 4 ply st st; T9 for Fair Isle in 4 ply

ABBREVIATIONS
See page 21.

NOTE
Knit side is used as right side.

PUNCHCARD PATTERN
No specific card is given, select your own from your basic set or any other source as you feel appropriate (see 'Knitting for Bazaars and Fund Raisers').

BASIC DOLL SHAPE
MAIN BODY
FIRST LEG
Push 26 Ns to WP. *Using A cast on by hand ('e' wrap). CAR.
Set RC at 000. Using A and MT (for DK) K until RC shows 14. Using MC, K until RC shows 60. Using C, K until RC shows 70* and WK.

SECOND LEG
Push 2nd and subsequent 25 Ns (26 in all) Ns to right of centre '0' to WP. Work as given for first leg from * to *. CAR.
Push 28 Ns at left to WP. With wrong side facing, pick up sts from below WY on first leg and hang from left to right, 1 st on each N — there will be 2 empty Ns at the centre. Fill empty centre Ns by picking up adjacent loop from nearest stitch of each leg.
Set RC at 000. Using C, inc 1 st at each end. 56 sts. K until RC shows 20. Using MC, K until RC shows 108. Break yarn leaving a long end, thread through bodkin and then through sts and release from machine.

ARM
WORK TWO ALIKE
Push 12 Ns to WP. Using MC, cast on by hand ('e' wrap). K60 rows and cast off.

TO MAKE UP
Draw up sts at top of body to 'round off' head and fasten off securely. Join centre back seam and inside leg seams — leaving a small opening in each for stuffing. Stuff firmly and fasten off seam openings. Run a gathering thread through ankle (after the 14 rows where the colour changes at bottom), another through waistline (approx 30 rows after body commences) and another through neckline (approx 48 rows from top of head). Pull gathering threads up to form shaping and fasten off securely. Gather and sew bottom arm and fasten off securely. Join arm seam, leaving an opening for stuffing, stuff firmly and fasten off securely. Sew arms to body as shown.

Shape wrist by running a gathering thread round arm approx 14 rows from bottom and fastening off securely.

HAIR FOR BROWN DOLL

Using DK double or using chunky yarn, crochet long chains. Cut and tie ends of desired length and sew to head.

PONYTAIL

Using 3 ends of DK, work knots (as for rug making) directly into top head to suit shape of face. Draw up ends at centre back, tie firmly and trim ends. For bow and ponytail ring, using B, cast on 7 sts and K20 rows. Cast off. Tie in a bow around hair as shown.

ALL STYLES

Use felt oddments to cut appropriately sized features and sew in position as shown. Alternatively, features could be embroidered as desired.

DOLL'S CLOTHES

FAIR ISLE SKIRT

Push 147 Ns to WP. Using WY and MT (for 4 ply st st) cast on and K a few rows ending CAR. Using D, K9 rows. Transfer 2nd and every following alt st to adjacent N, leaving empty Ns in WP. Using MT+2, K1 row. Using MT, K9 rows. Turn a hem by picking up loops of first row worked in MC and hang evenly along the row. CAR. Insert punchcard and lock on first row.

Set RC at 000. Set carr to select/memorise for patt and K1 row. Release card and using D in feeder 1/A and E in feeder 2/B, and MT (for Fair Isle) work in Fair Isle throughout. K until RC shows 47. Set carr for st st and using D, K10 rows. Turn a hem (for waistband) by picking up loops of first row (10 rows below) worked in D and hang evenly along the row. K1 row and cast off.

TO MAKE UP

Block and lightly steam piece. Join centre back seam. thread elastic through waistband, adjust to fit and fasten off securely.

PLAIN SKIRT

Work and complete as given for Fair Isle skirt, but working in st st using D throughout.

CULOTTES

Work as given for plain skirt.

TO MAKE UP

Work as given for Fair Isle skirt. Once skirt is on doll, join back and front of skirt at inside legs, for approx 3 — 5cm (as appropriate) from bottom edge upwards.

FAIR ISLE TOP

WORK TWO PIECES ALIKE

Worked from neck to waist

Push 51 Ns to WP. Using WY and MT (for 4ply st st) cast on and K a few rows ending CAR.

Using D, K7 rows.

Transfer 2nd and every following alt st to adjacent N, leaving empty Ns in WP. Using MT+2, K1 row. Using MT, K7 rows. Turn a hem by picking up loops of first row worked in MC and hang evenly along the row. CAR. Insert punchcard and lock on first row.

Set RC at 000. Set carr to select/memorise for patt and K1 row. Release card and using D in feeder 1/A and E in feeder 2/B, and MT (for Fair Isle) work in Fair Isle throughout. K until RC shows 47.

Set carr for st st and using D at MT for st st, K3 rows and cast off.

PLAIN TOP

Work as given for Fair Isle top, omitting pattern.

NECKLINE TIES

Push 3 Ns to WP. Using E, cast on by hand and K3 rows. Start and work as circular cord and K until long enough to thread through top shoulders and tie in a bow.

TO MAKE UP

Block and lightly steam pieces.

Join side seams, leaving openings for arms. Thread ties through each shoulder and tie together in bows as shown.

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Monday 22 June

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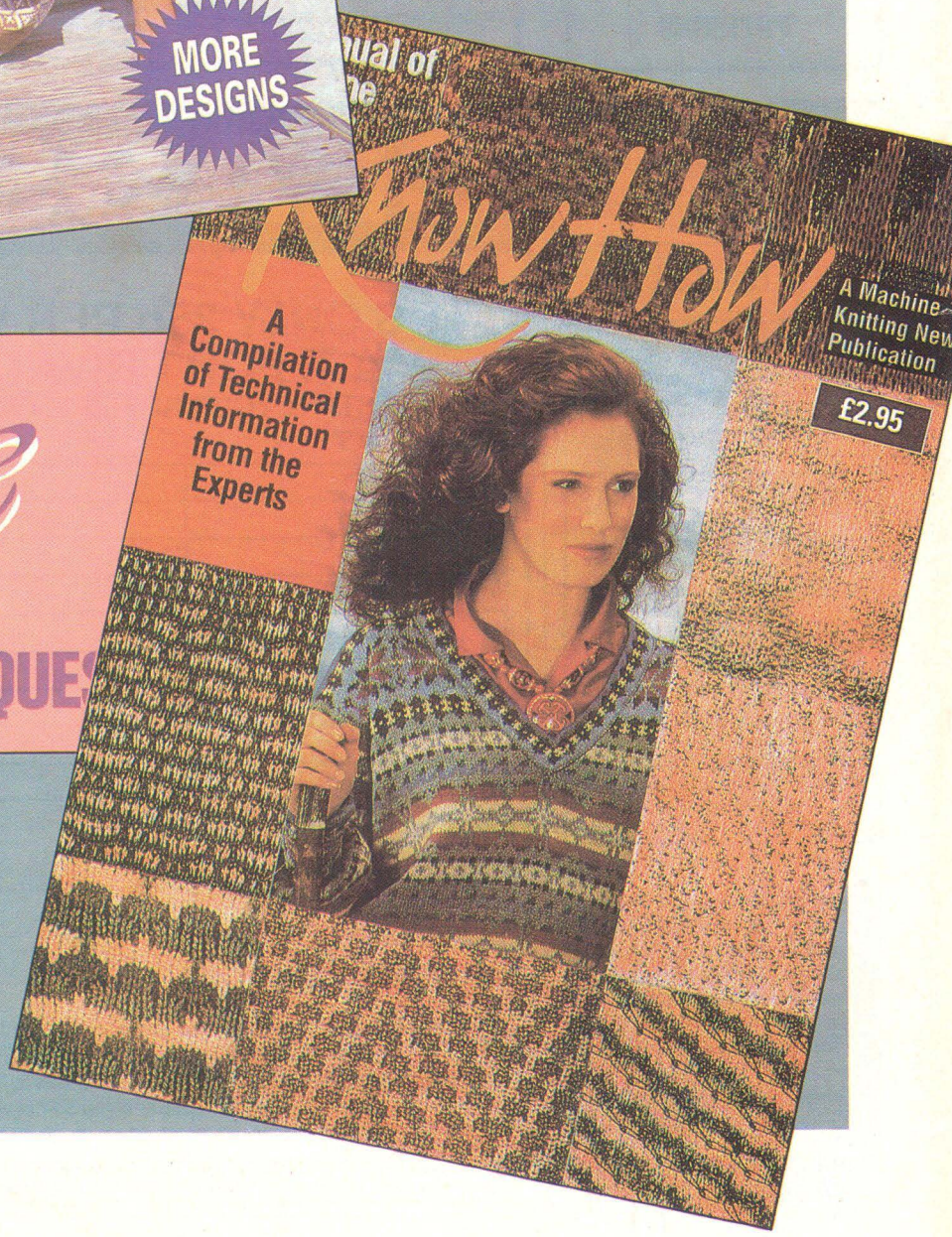

Lace & OPENWORK TECHNIQUES

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